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The Catholic School Journal

A Monthly Magazine of Educational Topics and School Methods



His Holiness Pope Pius X, Giving Audience to a Recent American Catholic Pilgrimage

THE HOLY FATHER always manifests great pleasure when meeting Catholics from this country. The loyalty of American Catholics to the Holy See and their zeal for the promotion of their religion is well known to His Holiness, who shows a surprising familiarity with conditions, persons and places throughout the United States.

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It is a source of much satisfaction to him to know that there are over a million young people being educated in our parish schools, and that many new schools are being opened each year. In expressing his appreciation of the zeal manifested in this work by Rev. Pastors and Bishops, the Holy Father is ever warm in his praise of the noble work being done by the thousands of religious teachers, Sisters and Brothers, whose self-sacrificing devotion to the cause has made the Catholic parochial school system of the United States a possibility.

Published the first of each month September to June inclusive, by

THE CATHOLIC SCHOOL JOURNAL CO.--Publishers,--Milwaukee, Wis.

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The Catholic School Journal

A Magazine of Educational Topics and School Methods.

ISSUED THE FIRST OF EACH MONTH, SEPTEMBER TO JUNE INCLUSIVE.

Entered at the Postoffice at Milwaukee, Wis. as "Second-class" mail matter.

TERMS: The price of The Journal is one dollar per year for all subscriptions in the United States and Insular Possessions, Canada and Mexico. For all other countries in Postal Union, \$1.20 per year.

REMITTANCES: Remit by draft, postal or express money orders. Where personal checks are sent, add 10 cents for bank exchange.

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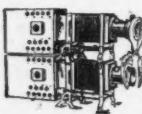
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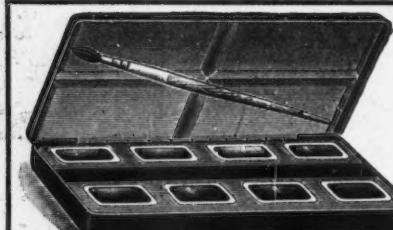
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VOL. VII.

MILWAUKEE, WIS., JANUARY, 1908.

No 8



JANUARY.

As mountain travelers at some resting place
Are fain to pause, their distant path to trace,
Bathed in the purple haze, their eyes yet scan
The clustering homestead where that path began.
The joyous stream that slaked their eager thirst,
The turning point wherein their vision burst,
A world of glory, never dreamed before.
E'en so the New Year bids us pause once more.
Sweet memory's softening influence to feel,
While at the wayside cross she bids us kneel;
Then with brave hearts serener heights ascend,
Where sunlight and deep peace forever blend.

Proper temperature in the schoolroom and a constant supply of fresh air are important to the mental and physical condition of teacher and pupils. Impure air dulls the faculties. Headaches, sluggishness, indigestion result. If the ventilation is inadequate, which is the case in many schoolrooms, the windows should be thrown open and the room thoroughly cleansed with fresh air at the intermissions. It is not consistent to teach the laws of health and practice the laws of disease. Every year the schoolrooms breed a crop of pale, sickly teachers and pupils. The vitiated air and the overheated rooms certainly lie at the foundation of many physical disorders. To shut children up in hot, ill-ventilated rooms is as wrong morally as to feed them infected food. The life-giving oxygen is not limited in quantity, and should be used as generously as nature has supplied it. About 75 degrees is a safe temperature to maintain during these winter months.

* * * *

Quiet, orderly movements and proper position are a part of great decorum. There is culture and disciplinary value even in knowing how to walk. Bodily habits influence mental habits. Common politeness, correct movements, have a tendency to induce clear and concise thinking. If pupils could move to the sound of music, the value of the exercise would be increased. The pell-mell method of leaving the schoolroom, so common in many of our schools, is not only a bad breach of manners, but it reacts unfavorably upon the general discipline of the school. If the pupil leaves the school with polite habits, good bodily movements and carriage, his more intellectual acquirements will carry greater weight and value.

* * * *

In the country school of the olden time every boy wrestled with the hard sums in arithmetic, grappled with the long words in the spelling book, stumbled over the ponderous sentences from Daniel Webster's oration at Bunker Hill in the reading book, studied late at night upon the facts of geography and the rules of grammar. In those days mental discipline acquired by dint of hard study, the power of concentrating one's thoughts upon one subject and holding them there at will, these were considered an essential part of successful school work.

Is there not a tendency in many of our schools today to go to the other extreme and make the pupils' work too easy? No home work and shorter school hours are the demands in many quarters. "What are teachers paid for?" "The child should get all at school." The result is that the teacher does everything for the pupil, who thereby fails to learn to help himself. This is much to be condemned, for, as Booker Washington says, "an important part of education is to acquire the habit of overcoming obstacles."

* * * *

"There are several stages to be gone through in the course of the religious education of children," says Bishop Bellord. "First, of course, the sense-memory has to be

stored with impressions of sounds and sights and actions; much must be learned by rote as an aid to the action of understanding. The second stage, more important than the first, is to store the intelligence with ideas, with a knowledge of truths. But this is far from being sufficient. It is worse than useless to have sound knowledge without a perception of our duties arising from it, and without the inclination to do that duty. The conscience must be formed by means of the proper impressions. Next, the will must be impressed so that it may reproduce, as from its 'memory,' these impressions, in the form of a fixed determination to do that which intelligence and conscience dictate. The imagination, emotions and affections have also to be submitted to training as important subsidiaries. Further still: religious actions must be practiced repeatedly, so that they may be reproduced with facility by what we may call the action-memory, or force of habit."

* * * *

The learning of "memory gems" is a valuable practice, based on sound pedagogic principles; of course, it may be overdone, like anything else. It is generally known that what is thoroughly committed to memory in childhood or youth is not only committed much more easily, but it is retained with a vastly more tenacious grip. One comes to realize the truth of this fact more and more as his years increase. Stanzas that we learned in school with little effort years ago will "say themselves" today; while others, much more recently learned with greater effort, have left little more trace than writing on the sands of the ocean beach.

Let the selections be worthy, let the pupil's taste be consulted somewhat, let his interest in them be aroused and fostered, and then let them be sharply impressed on memory's tablet. They will be a joy and a treasure in the distant years.

* * * *

The best method in the teaching of spelling is a judicious blending of oral and written exercises. The value of oral spelling seems to lie in the association of the letter as an element of spelling the word, with its phonic value in pronunciation. In written spelling there is an association of the letter with its picture value, so that to the trained eye a misplaced letter makes the word "look wrong." Important in securing good spelling is the teacher's constitutional attitude toward poor spelling. If the teacher maintains, with kindly inexorableness, an intolerance of poor spelling, it will soon bear fruit in great care and painstaking on the part of the pupils, and a genuine desire to spell well. This is half the battle. Bad spelling is caused almost equally by ignorance, indolence, and carelessness. Often a child who knows how to spell the word is too indifferent or in too much hurry to write it correctly. The average child will spell just as badly as his teacher will allow.

* * * *

It should be an invariable law of the school that it open and close at the exact time specified. This should also be true of the recitations and the intermissions. Pupils are accustomed to give six hours to the school work, but any excess of time is usually given grudgingly and results in waste of energy. The pupil feels that his rights have been taken from him, and he rebels against any such practice, but aside from this, a business principle has been violated. Time is money. What belongs to this cannot be given to that in the economy of exchange. Even adults become restless and annoyed when a little more of their time is taken than they have promised.

The business world knows no excuse for the failure to keep appointments. Banks close at the precise moment. Factory whistles always blow on time. Promptness is the

The Catholic School Journal

cardinal virtue of the business world and the school should set the example and insist on the rigid adherence to the law. Certainly no individual has any moral or legal right to use extra time belonging to another. If extra time is given it should be the voluntary act of the giver. Much care should be exercised in the arrangement of programs, each branch receiving its due proportion of time, and it should be understood that the program is made to follow, not for an ornament. The teacher who has a time for everything and who does everything in its season is begetting habits among his pupils that will tell for the best in whatever vocation they may be engaged in the future.

* * * *

Reasonable freedom should be given to the games and plays of children. As long as they are not injurious, and innocent in their nature, they should be approved, but it must be remembered that children are not altogether capable of self-direction, even in play. They are liable to engage in objectionable exercises. The average boy is quite changeable in his pastimes. Games soon grow old and he seeks new amusements. One day he may take to ball, and the next day to marbles, the next to climbing flagpoles. Proper suggestion as to games seems not only necessary but very beneficial.

Yard supervision must be liberal at all times and not partake of the nature of fault-finding. It seeks to prevent rather to cure evils. It will encourage all that is best on the playground as to character of amusements and it will interfere only when injuries and improper conduct are likely to result.

* * * *

Part of the remuneration that the progressive teacher may receive is consciousness of power, and that joy which comes from continuous acquisition of strength. The time for going to school passes, but the aspiring teacher, by private study and by frequent conference with fellow teachers; personally, and in a larger way through the medium of a school journal like this, enriches and strengthens her professional life. The problem of professional growth is one which involves all of the individual and all of the social factors. It is a sociological as well as a psychic process. Teachers need to know the history of the development of education. They need to know the principles that underlie education. They need to know the methods of adjusting the environment that we call the branches. The well planned course of study, followed faithfully by the individual teacher and frankly and carefully discussed in teachers' meetings, is an effective means of increasing the teaching power of the individual teacher.

* * * *

In letter writing and composition work, always remember that:

Time clauses invariably come first in a sentence. "He came at last" should be, "At last he came."

"However" should not be used as the introductory word of a sentence, but should come in the first natural pause.

Avoid "split" or "cleft" infinitives; bring your preposition and verb together. "To merrily shout," should be, "To shout merrily."

"So" and "such" invariably require a "that" clause. "He is so good," is not a sentence. It requires something more to complete the meaning—"that I like him."

"Which" should have a definite antecedent. "He came, which pleased us," is not sanctioned by good usage. "He came, a fact which pleased us," is much better.

When two nouns, entirely separate in meaning, occur in a sentence, the article must be repeated. Do not say, "A man and woman passed," but "A man and a woman passed."

"Which" should not be used as a demonstrative; it is a relative pronoun. "I came early, which fact pleased my wife," is not a good sentence. "I came early, a fact which pleased my wife," is a vast improvement.

"Only" should immediately precede the word or phrase it modifies. "He only laughed to please her" means that he refused to please her in any way except by laughing, when the probable idea of the writer is that he laughed only to please her and for no other reason.

ELOCUTION—THE HANDMAID OF LITERATURE

By Brother Joseph Matthew, F. S. C. (Memphis, Tenn.)

A GROWING sense of the importance of the educational value of elocution has recently forced many colleges and preparyory schools to give it emphatic prominence in their programs. Yet even today a mist of prejudice or of misunderstanding obscures the minds of not a few educators to its essential value, and a consequent depreciation of its high importance among soul-culturing studies is the regrettable result. Now, before entering upon our subject, let us clarify it of some of these belittling notions. Of those antiquarians who so stubbornly cling to the past as to be unable to shift their station-point, to secure the proper perspective by which to view the subject in its true proportions, there is not much to be said. To jot down their shallow ideas is sufficient refutation. They tell us that elocution is mere slight of hand—a trick of voice and gesture. They therefore relegate it to the side position of scenic effect, dazzling to physiological sense, but in the final analysis only sounding or brilliant emptiness. Quite as superficial, though a more insidious disparagement, is the view which finds in elocution a bright accomplishment for parlor display or an equipment to increase the pleasure of social functions. Elocution moves in a sphere above and beyond passing entertainment. It has an intrinsic worth which it shall be our purpose to unveil.

In olden times, elocution included both rhetoric and style. Now it bears the narrow significance of oral delivery, the effective utterance of our own or another's thought. Elocution must not, however, be confounded with the mechanics of its execution that very properly go before the educated skill, which, in truth, is the glowing manner of the soul. Rather is it the externalizing of aesthetic principles, sharing with all fine art the basis of the beautiful and its guiding principle, harmony. Beyond doubt intellect gives organization and consistency to the thought and emotion elocution would body forth with that order and economy and variety in unity from which results the fitness of means to a desired end, without which true expression of beauty were impossible. Hence comes what man struggles from childhood to old age—a visible embodiment of the inner workings of his soul. This craving for expression, elocution fosters and partially satisfies. It endeavors to fashion the sublime thoughts, the inspiring fancies, the divine moods of the ideal world into fittingly beautiful outward forms. And thus the elocutionist's voice becomes the harp on which his personality plays in ever varying cadences, the thousand harmonies of his soul.

The Connection Between Literature and Elocution.

There is an intimate connection between literature and elocution. With the spoken word began all literature, and to this day oral reproduction is recognized as the best test of the strength and beauty of a composition. What, indeed, would an author's language be but words, words, words, did not emphasis break in on the dull repetition and reveal his thoughts, while inflection puts us in the correct mental attitude for perfect understanding? Has not the whiter emphasis distinctly in mind when varying his style? A quiet perusal of Macaulay is unsatisfying: we must read him aloud, that we may enjoy to the full the antithetic emphasis characteristic of his style. Dramatic literature, in particular, stands in need of the vocal form, almost as much perhaps as the musical scale of an instrument. Who has not been strongly impressed with the vast difference between the silent reading and the elocutional rendering of a play? In many cases the voice is the last resort for discovering the sense of difficult passages, since the voice is a ready instrument in unconscious harmony with the spirit. A cultivated voice has that feeling for the meaning which is almost infallible in detecting a discordant element. How often has not the accurate and genuine reading of a qualified speaker made us sensible of the inconsistency of even our most thoughtful interpretations. In fact, it is the actor who embosses in his recitation the dramatic qualities too often buried to sight under a mass of commentary.

Literature and elocution are one in aim, the expression of the true and the beautiful. Their mediums differ—the one using the polished verbal form; the other, the responsive voice. Now printed symbols, like trees in

winter's depth, lie lifeless till the warmth of the reading mind stirs the dormant sap within them. But vocal sounds, even those inarticulate, through pitch, or tone, or quantity, are vital in themselves. They are bound up inseparably with ideas and emotions. The living voice is the instrument of nature's outcries, whether it be the moan of pain, the grunt of satisfaction, the whine of want, the bark of delight, or other stirring of animal feeling. But the human voice, with which we are at present concerned, conveys meaning, sentiment, and passion in the completest and clearest manner, while at the same time with the highest gratification to the ear. Nowhere are thought and feeling felt to such advantage as in the resonance and flexibility and power of the human voice. Measured cadence, the glide of oily inflection, and the softly-modulated tone produce a concord of sound to top off internal beauty. Surely, no greater refinement of pleasurable feeling can be imagined than when sound increases sense by imaging into reality what else were shapeless abstraction in the intellect. After gazing in joyous admiration at his masterpiece of sculpture, the bust of Moses, Angelo struck the marble lips, and bade them speak. Here was the flawless artistic form, a veritable poem of chiseled beauty, yet lacking in the one thing necessary to endow it with living charm—a voice. Painting and sculpture and literature portray the lineaments of life; elocution breathes its burning breath.

The Chief Value of Elocution.

Literature is chiefly valuable for the elevating pleasure of which it is the source. Elocution enhances this pleasure. It helps us to enjoy it unconsciously, with that sweet abandon which is the proper mood with which to come to the study of literature. If elocution did nothing

more than resist the intrusions of that analytic spirit whose desert breath dries up the springs of aesthetic joys, it would render invaluable service to the student. But, it does a more direct work, its compelling magic casting a spell over the intellect, in order that with gladness coursing through our veins, our wide-open eyes may drink in the blended beauty, the glorious harmony of the literary landscape. Scientific scholarship absorbs the inherent human interest of things beautiful, and literature reduced to criticism gives us a thorn for a fig. Peeping and botanizing, seeking sources, a constant watchfulness for a writer's method, heaping up commentary—all these concern history and psychology rather than aesthetics. This crush of scientific research must not be allowed to extrude uplifting ideals, nor should literary study be made a grindstone to sharpen wits, when its development is in the direction of refined sentiment and noble emotion. Elocution casts out this misguided spirit. It re-creates what the artistic pen wrote, glorifying it with the pigments of exalted imagination. That sickly realism which would drag romance down to fact, spirit to sense, call the high impulses of chivalry artificial, and accept no art creation not a transcript from nature, is offset by an art whose aim it is to call forth all man's faculties—the spiritual to a greater degree than the intellectual—and all else that enters into his personality. By a concrete representation in which there is an electrical union of the actual and the ideal, a pleasing personal tinge is imparted, and hence a freshening of color and a liveliness of tone.

A Test of Literary Understanding.

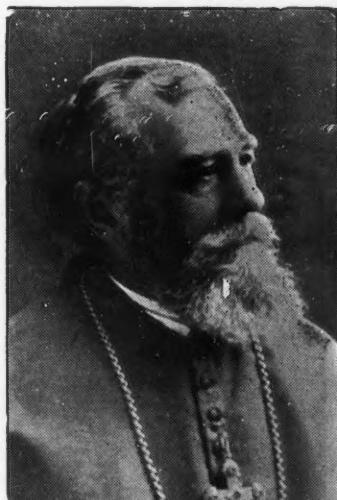
Not only is elocution the most natural exponent of literature: it is largely a test of literary attainment.

ARCHBISHOP MESSMER ON THE TEACHING OF SACRED HYMNS IN THE SCHOOL.

The singing of hymns has a great educational power. This truth can be attested especially by missionaries who work amongst barbarous nations. Religious chant disposes to devotion and moves the heart, since it is characteristic of the different tones of the voice and of music to call forth corresponding emotions in man. St. Augustine assures us that he was even moved to tears while listening to the singing of sacred hymns and psalms. Again, religious chant awakens in us a longing after heavenly things, and excites in us a loathing of the sinful enjoyments of the earth. Lastly, it renders the assistance at divine worship pleasant, and draws us powerfully to the house of God. For this reason the saints cannot find words enough to extol the importance of the sacred chant, and many celebrated and learned servants of God, such as King David, St. Ambrose, Bishop of Milan, Pope St. Gregory the Great, have bestowed much care on the cultivation of sacred hymns and sacred song. St. Paul, too, repeatedly exhorted the Christians to the singing of hymns (Eph. v. 19; Col. iii. 16). On this religious influence which the singing of sacred hymns exerts upon the faithful in general, see the beautiful chapter "On Congregational Singing," by Cardinal Gibbons in "The Ambassador of Christ."

Dupanloup devotes a whole discourse to the singing of hymns in Christian Doctrine. Speaking of its educational advantages, he says: "The singing of hymns during the catechism is one of the most powerful means for at the same time instructing the children soundly, touching their heart, lifting up their soul, and converting them. . . . They have, further, this very great advantage, that they oblige the children at the same time to make all sorts of religious acts, acts of faith, of hope, of love, of contrition, of good resolve, etc. All these acts, in fact, are to be found in the hymns. . . . Besides, in the catechism one is not confined to having the hymns sung; they are explained, they are developed, their beauty is shown to the children, who are made to feel their force and unction; and there is no kind of discourse to which they are more alive. . . . If well arranged and alternating with other parts of the catechism, the singing prevents weariness in the children, it refreshes them, it rests them after the more serious exercise just finished. . . . Finally, singing the hymns helps to keep order and silence, and prevents the distraction of children at certain moments, which is almost inevitable."

Only those hymns should be learned and practiced that are usually sung in church, whether regularly or only at certain seasons, whether by the children alone or by the whole congregation. It would be a loss of time to



practice such hymns exclusively which the children will never sing after leaving school. Before practicing the melody and learning the text by heart, the latter should be explained to the children, so that they may understand the meaning of the words they sing; they may also be told the history of the hymn; its liturgical character and use might also be explained when children are sufficiently advanced to profit by such lessons. As a rule, the text of at least the first few strophes ought to be learned by heart and that, if possible, before the children are taught its melody. They ought to be taught by the living voice of the teacher, not by the organ or the violin. It may be well to train a few children who have a good ear and voice; the rest will learn by listening and will more easily follow the lead of those few when practicing themselves.

The hymns learned should be turned to good account at suitable times in Christian Doctrine. For instance, a hymn suited to the season of the Church might be sung now and then, instead of the usual prayer. Moreover, during the instruction itself an appropriate hymn might be sung in order to let the children pour out the religious feelings just awakened in them.

Vocal interpretation is an unerring index of the student's conception of the musical and phrasal elements of the technique, as well as what is higher and fundamental, his sympathetic insight and grasp of the living unity and purpose of the work. Indeed, elocution is an equation for literature, since it is its adequate expression. Expression is art. Mere fact and deductions from it are literature only when wrought into the artistic form, and the most artistic form is that which is imbued with richer and fuller meaning than its bare mental significance, through the energizing force of voice and gesture. Oral presentation, especially of dramatic literature, affords the truest touchstone of the degree in which the artist fuses the technical and thought elements of the finished product. And so elocution becomes the medium through which alone are seen the finer shades of thought, the frail delicacy of feeling, and subtler reactions of mind on mind, too frequently begging of appreciation. No doubt unspoken literature puts us in possession of the author's ideas, but the fleeting theatrical quality with its special glamor is appropriated fully only by the reciter. He objectifies literary quality in its widest reach and purest flavor, melting the color and tone and movement of the selection in living vocal harmony. His casting what he reads into artistic speech implies creative power, which stamps his individuality on all his work. If, however, he enacts human character so that his hearers see a clear-cut presence acting and thinking in harmony with its nature, then the utmost stretch of art's power has been attained. For here must combine in due proportion those master elements of the highest order of excellence—correct conception, critical intuition, deep sympathy, and close observation. In thus appealing to the creative imagination, elocution intensifies and transfigures the actual, in that it pervades its manifestations of the underlying thought, sentiment, or passion with a vivifying and illuminating ideal. The function then of elocution is less a forceful revelation of other minds than of our harmony with them, therefore it is more personal than impersonal. Its office is to search the inmost recesses of the human soul and be its melodious mouthpiece through the whole range of its activities.

TEACHING CHILDREN TO PRAY.

By Rev. A. A. Lambing (Pennsylvania).

From the beginning children should be taught what it is to pray; to whom their prayers are addressed; why they are obliged to pray; and such simple lessons regarding this holy exercise as will supply them with proper motives for performing it in a manner pleasing to God and profitable to themselves. They should be taught to love it, and to look upon it as the most necessary act in the daily life of a Christian. The more successfully to accomplish this, the teacher will, after having taught them to pray night and morning, inquire whether they have done so or not. Forgetfulness should not, however, be censured too severely. Children have not that tenacity of habit peculiar to older people, and may not have parents to remind them of their duty, and to see that it is duly performed. Besides, if he is too severe, he may induce some of the children to tell a lie, to avoid a scolding. By a gentle manner, a little address and perseverance, he will in the end bring them to the holy exercise of daily prayer. But let his whole mind be bent upon it; for daily prayer is the armor against daily temptations, and the key to the treasury of God's graces. He should also be careful to have the children learn the precise Acts, etc., which they will afterward meet with in the catechism; for these prayers are differently worded in different books, and although all readings have the same meaning, yet they will perplex the children.

The teacher should give short, clear and simple explanations of the prayers learned by the children, that should involve some of the elementary truths of religion—questioning, of course, on what he explains. In these explanations his principal care should be to inspire the children with a high idea of the goodness and mercy of God, of the Blessed Virgin, and of the saints and angels. This will enkindle sentiments of reciprocal love in their young hearts, for children readily and necessarily love one who is known to be worthy of love. The omniscience of God, by which He sees all their thoughts and actions, should also be deeply impressed upon their minds, as well as the remembrance of the continual presence of their guar-

dian angel; for these will be an admirable safeguard against secret sins. He should frequently return to this, trying, if possible, to make the children, however small, learn to feel at all times that they are not alone, but have the loving companion by their side. This will have the most salutary effect upon their conduct, as, in the mercy of God, no violent temptation is permitted to assail the Christian without the voice of conscience being immediately raised to warn the soul of its danger. He should, however, teach that guardian angels are not merely given as companions, but as helpers, in the time of temptation. But he should be equally careful to impress upon their minds a sense of their responsibility to God, before whose tribunal they must one day render an account of every thought, word, action, or omission. In doing so he must not, however, go too far, or speak so imprudently as to make the children imagine the keeping of the commandments and the leading of a good life impossible, or that God delights in remembering faults, to punish them. He is, indeed, just, but He Himself assures us that "His mercies are above all His works." The little ones should be taught to love God, and to serve Him out of love. O how difficult, yet how important, is this part of their training! How wide a field is here opened for doing good! But the teacher should not deal in mere speculation; his work is one eminently practical.

THE TEACHERS' ALPHABET.

By Dr. W. M. Giffin (Chicago Normal School.)

A teacher who has forgotten how he felt as a child lacks an essential for a good disciplinarian.

Because a child is slow we must not count him dull. Slow boys and girls have made quick men and women.

Children soon learn to wait for the "thunder clap." Never, then, begin by trying to startle a class into attention. Attention thus gained is not healthy.

Do not make tug-boats of yourself, to "pull" your pupils through the wave. Act as a rudder, to "guide" them. If patient, the storm will soon pass.

Every teacher who succeeds in awakening a desire for better things in a young sycophant deserves more praise than a "thousand hearers of lessons."

Faith, love, courage, patience, sympathy, self-control, enthusiasm and common sense are the avenues that lead to the children's hearts.

Good, hard-working, conscientious, progressive-enthusiastic teachers must never hope to receive their reward in this world.

Hundreds of teachers (?) go to their classrooms every day who are as unfit for their work as a snail for rapid transit.

It is much easier to teach by note than to train and develop the mind. For this reason many cry down the new methods and cling to the old.

Just as well to practice medicine with no knowledge of physiology, as to teach with no knowledge of the child one is teaching.

Know as much of the home life of your pupils as possible. It will often help you to get hold of the bad boy to know his bad father.

Let every child have access to the school library. Lending the books to only those who obtain high rank is bad. Often the ones who need the books most never get them.

Many children who are full of animation, life, fun and happiness are made to hate school and books because their teachers do not take the time or trouble to study their dispositions.

Never get out of patience with a slow pupil if you desire to keep him patient. Never laugh at him unless you desire to wound his feelings.

Opportunities are often given teachers which they fail to see. Heaven lead us all to feel thy power, Opportunity, and teach us, how to rightly use it.

Professional teaching can only be done by professional teachers. Professional teachers are those who take time to prepare themselves for the work.

Question, then name the pupil who is to recite; all will then give attention, not knowing who may be called upon to answer the question.

Read of Laura Bridgeman, Helen Keller, or the boy Salvanus, and tell me if we, who have the five senses with which to work, dare assert there is a child in our

charge whose understanding we cannot reach.

Some of your brightest pupils may become useless members of society unless you teach them how to apply what they learn.

There should be almost as many methods as there are pupils. "Tis they who with all are just the same, more often than their pupils are to blame."

Unless a child is taught to govern himself in the school house and the school yard, pray, where is he to be taught? His employer cannot be expected to hire someone to watch that he does his duty.

Very few teachers stop to think that the "dull boy" is only slow because he is deaf or near-sighted. Test any cases you may have to see if this is not true.

What credit is due a teacher who graduates a bright, intelligent boy with a high standing? Scarcely any. Such a child will learn if shut up in a room by himself.

Xenophon, when a young man, had charge of an army of ten thousand men. He owed his success to his faithful, patient teacher, Socrates.

Young teachers are apt to look for immediate results and think if they see or hear of no improvement in their pupils that none has been made. Your influence is lifelong; let it be for good.

Zeal, rightly applied by a teacher in her classroom work, is a better disciplinarian than a thousand rattans in the hands of as many "living" automatons. The teacher who deserves credit is he who awakens a sleepy mind; he who reaches that which others have failed to reach.

TISSOT—PAINTER OF BIBLICAL SCENES.

By "A. T. S."

WITHIN the last few years, Americans have become familiar with the art work of J. James Tissot, whose remarkable series of paintings of the Holy Land and its people have won him world-wide fame and placed him in the very front rank of the painters of Oriental life. It is the purpose of this article to better acquaint teachers with the art of this great master, who stands today without a rival as a pictorial interpreter of the people and events of Old and New Testament times.

Tissot's life work is the illumination of Bible history. It is true, the same inviting field has been chosen by many great painters in the past. But Tissot differs from all other painters who have preceded him. And in order clearly to understand just wherein this vital difference lies, and to comprehend the motives that led Tissot to take up his special life-work, it is necessary to give a brief outline of the artist's history.

Twenty years ago Tissot, then a man of fifty, was the

ARCHBISHOP BLENK OF NEW ORLEANS A ZEALOUS ADVOCATE OF PAROCHIAL SCHOOLS.

In the comparatively short time that has elapsed since his succession to the See of New Orleans, Archbishop Blenk has done much for the advancement of Catholic school interests throughout the province. Besides organizing a diocesan school board, and appointing a very efficient Superintendent of Catholic Education in the person of Rev. Leslie J. Kavanagh, His Grace has taken occasion at every opportunity to impart new zeal to parochial school workers and to urge the establishment of schools in parishes where none exist.

"I would rather see a parochial school than a church," says the Archbishop, "because in a school there is found a true, earnest, practical Christian Catholic parish. In the school the child is taught that he should preserve his soul pure and holy, so that in time it may enter the heavenly kingdom.

"The Sisters who educate the children are noble, grand, self-sacrificing women, who prepare the children for the life of the world which they must meet after leaving school, and give them strength, faith and deep religious conviction. And with such men and women the country will always be safe.

"With God's holy help, all my energies, all the days of my life, will be dedicated to this great work of Catholic education, until in every parish there will be a school flourishing for its lessons, its virtues and its great love for Almighty God."

Before coming to New Orleans, Archbishop Blenk was Bishop of Porto Rico. There, as in New Orleans, his especial care was for the proper education of the Catholic youth, and in spite of the difficulties and impoverishment which he encountered there after the Spanish-

foremost painter of modern Parisian life. Born in France, of a family of means and social position, he studied his art under Ingres, Flaudrin, Lamothe, and other eminent teachers of that day. At thirty he was already a medalist. Many of his early compositions were bought by the French Government and placed in the public galleries. He went to England, where he was the intimate friend of Sir Alma Tadema, and for twelve years he was the acknowledged leader in genre work and portraiture in that country.

It was not until he returned to Paris, however, that the great change took place which transformed Tissot's whole career and induced him to abandon all the artistic relations he had hitherto held as so precious and to consecrate himself, like Sir Galahad of the Grail, to the pursuit of one great central spiritual idea. It is said that while he was worshipping in the grand old church of St. Sulpice, in the French capital, he had a vision, and in his heart he heard the insistent call to a higher mission and a holier and nobler art.

Tissot now painted with redoubled zeal. His splendid canvas, "Christ Amid the Ruins," was produced at this time; but, though it won the admiration of two continents, it fell short of the artist's great ideal. He resolved to go to Palestine, where amid the people and the scenes beloved by the Saviour, he would find the true types for his canvas and the atmosphere and inspiration he needed.

In 1886 he took up his pilgrim staff and began his new life as a simple art student in the Messiah's country. The next sixteen years were passed in the Holy Land, with the exception of a few short intervals. With unwearying fidelity, he studied the land and the people. He became also an ardent student of the Bible and was an intense inquirer after all that related to the marvelous story of Christ's earthly pilgrimage. With infinite patience, he exhausted all the sources of information as to customs, character, and architecture of that bygone age. He lived it all over again, mingling with the people, eating their food, thinking their thoughts and sharing in the life and action of the time to an extent which no other artist or student had ever attempted.

Tissot's spiritual nature was now fully awakened. The artist-worshipper felt gradually unfolding before him the true story of the ancient life of that wonderful land. His brush was now busy incessantly. As he went up and down throughout Syria and Egypt, he entered into the life of the people and became as one of themselves. He absorbed the very spirit of the East, and became saturated with its traditions, its folk-lore, its myths and its world-old legends. He felt himself thus enabled to trace back



American war, he accomplished much for religious education.

through successive generations, the various human types of those countries; for in all mundane things—in manners, customs, dress, and even in language—the East changes slowly. Tissot held in his master-hand the secrets of the generations, and he transferred these to canvas in a series of paintings which have no parallel in the history of art. In these sixteen years he finished no less than eight hundred pictures, which stand today as a complete presentation of the leading personalities of Old and New Testament times. Prophets, priests, kings, queens, princes, warriors and shepherds are there. It is not dead canvas, but a living procession which this inspired painter marshals before us. We see here the first patriarchs and their simple pastoral surroundings. We witness the building of the Ark, and are with Noah and his sons on their miraculous voyage. We watch the uprearing of Babel; we follow the career of Abraham and the beautiful idyl of Jacob and Rachel, as well as that of Isaac and Rebecca. We view, like a brilliant and vivid panorama, the wonderful incidents of Joseph's rise to power, and we are fascinated spectators of the magnificence of the ancient court of the Pharaohs. We march through the Red Sea with Moses and the triumphant host of Israel, and see the overwhelming chariots of Egypt sink to rise no more. We sojourn with the new nation in the wilderness of Sinai, and we can almost hear the thunders from the "Mount of the Law." In all the conquests and reverses of the Israelites we have a part; we witness with awe the down-fall of Ai and Jericho, and we share the last great vision of Moses. We cross the Jordan with the divinely led host, and are participants in the stirring scenes in which Gideon, Jephthah, Samson and the great warriors of the time of the Judges took part. Next comes into view the long and stately line of Israelitish kings, from Saul and David and Solomon to the Babylonian conquest. The noble and impressive Biblical drama of Job, the wonderfully beautiful story of Ruth, and the patriotism of Esther are all with a richness of color and an artistic touch that cannot be adequately described.

Tissot's Old Testament paintings constitute a complete artistic history of the Bible, from Creation to Malachi, the last of the prophets. Of the latter, seventeen are portrayed in paintings so full of character and so faithful to the spirit and manner of the time in which these inspired men of God lived and labored, that this series, alone might be regarded as a magnificent triumph of art. But there is no standard of comparison whereby we may estimate the value of Tissot's work, in contrast with that of other painters. He stands alone, the one realist whose consecrated genius has lifted the curtain of the ages and brought back to our living senses the tale of a long hidden past.

We wish it were possible to convey to the reader an idea of the beauty and gracefulness of Tissot's work, at once so full of delicacy and strength. His women are true types of the East. No other painter has given us women just like these. The men of patriarchal days are a realistic revelation of rugged strength and forceful character. His scenes of Oriental grandeur are unsurpassed, and his use of color is bold and original, yet never in excess of nature. His thorough study of costume, customs, and general surroundings leaves no room for the charge of anachronism. Everything belongs to its own age, and is in its proper place and relationship. The garments of Amos, the prophet herdsman of Tekoa, are no less scrupulously correct than the brilliant robes of Belshazzar and his court.

Tissot succeeded where others had failed because he knew the East, and made its people the study of his mature life. He saw how the Bible lands had been misapprehended and misinterpreted. He saw how the German painters had given to the world a Teutonic Christ; and the Anglo-Saxon painters an English Christ; and the Flemish, French, Spanish and Italian painters each a Christ who is an idealized interpretation of the divine face as seen through the lenses of their own national schools of art. So we find, even in the world's great galleries, canvases like those of Raphael, Guido Reni, Rembrandt, Da Vinci, Titian, Correggio, and Albrecht Durer, which are purely imaginative creations, wholly foreign to the true Oriental type and character, and confusing to the observer. Tissot's Christ is a Syrian Christ, native of the soil of Palestine. His disciples, and all their surroundings are true, living, breathing types of the Orient.

It is not surprising, therefore, that Tissot's work as a whole should appeal with special force to all who are interested in Old and New Testament history. To the pastor, the student, the Sunday school teacher, these beautiful Bible pictures are invaluable, as a complete chronological pictorial Bible history. They are the very embodiment of the life and action of Bible times and shed a new and beautiful light on the inspired page.

(Note.—To meet a great demand for low-priced sets of reproductions of the Tissot paintings, the American Tissot Society which controls this famous collection has had printed in colors for the use of Sunday schools and religious teachers generally an Old and New Testament series of 120 pictures each. These finely colored reproductions are 5x6 inches in size, and bound in neat portfolios, sell at \$1.00 per set, postpaid. They may be ordered through The Catholic School Journal. Specify whether you want the Old or New Testament series.)

RULES FOR LESSONS AND RECITATIONS. By a Diocesan School Official.

1. All lessons given for home study shall be explained beforehand by the teacher in the class. The home study shall be either preparatory to afford material for the next day's lesson, or supplementary, to perfect classroom work in matters treated of in a previous lesson.

2. Teachers shall see to it that the amount of home work assigned does not exceed that which may be fairly accomplished by the average pupil in the higher primary grades in one hour, and by the average pupil in the grammar grades in two hours.

3. As a rule, the home exercises shall be written, and these shall not include any exercises in the solution of mathematical problems, except for the pupils of the higher grammar grades. The exercises should be brief and definite, admitting of easy correction in the class next day. They should be within the pupil's ability to perform, so that there will be no temptation to apply to those at home for assistance. Home study should be the child's own effort.

4. Verbatim study shall be discouraged in all exercises, at home or in school, that are not for the purpose of testing or exercising the memory, as recitations of prose or poetry selections. This may best be done while making the preliminary explanations, writing upon the blackboard a brief abstract of the leading points, important dates, etc., which will be the outline of the next day's recitation.

5. In a class where there are two grades, or in a very large class of one grade, in which a division into sections is desirable, the teacher shall so arrange the daily program that one grade or section will be engaged in recitation while the other grade or section prepares for the next recitation. The lessons should be so arranged as to bring such exercises as furnish relief from intellectual tension between others that make great demands on the thinking powers. Exercises in physical culture, writing and drawing, and the short recess should, as far as possible, be used to relieve the recitations in arithmetic, grammar, history and geography.

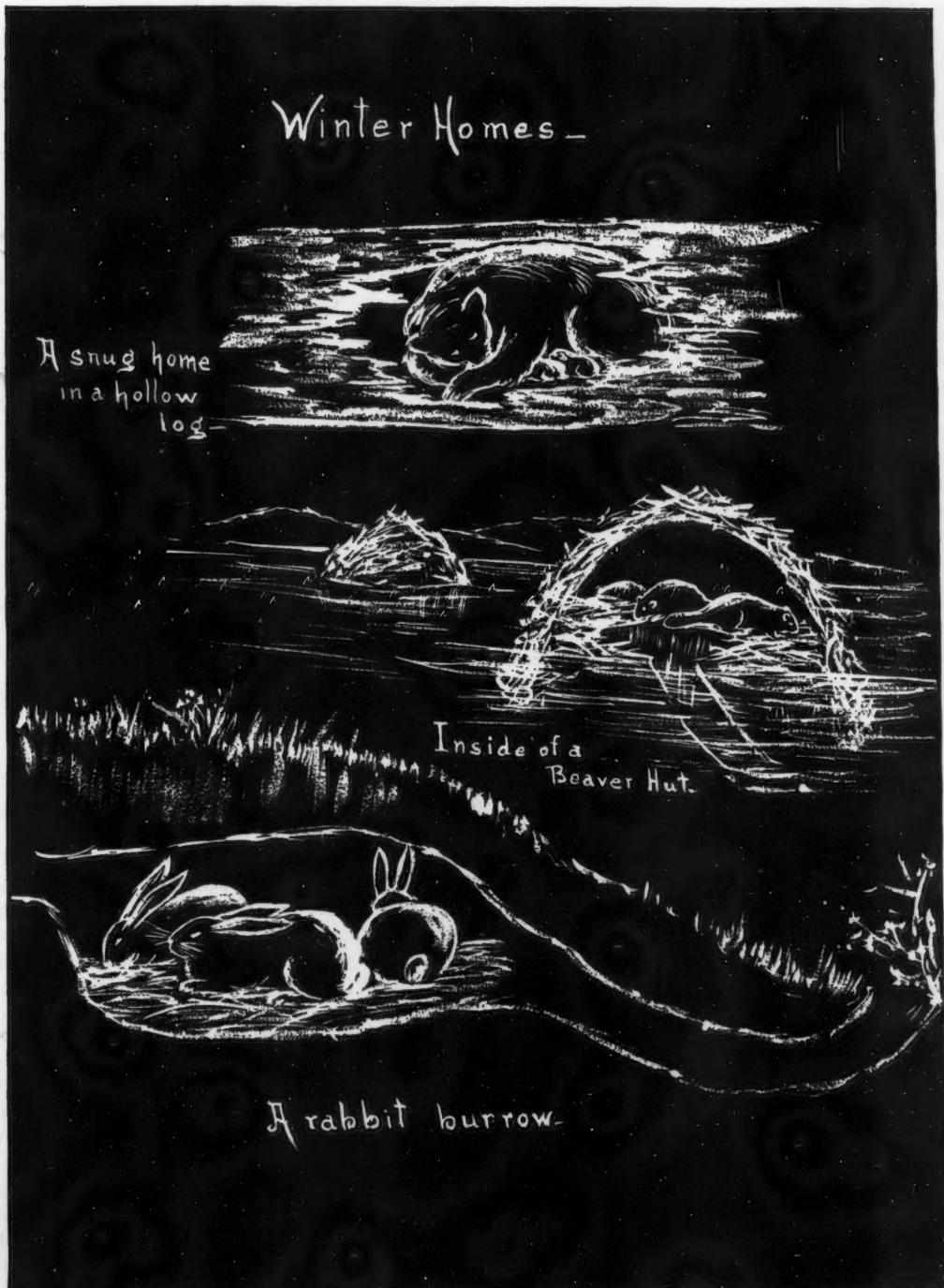
6. In the class recitations in which the pupil's oral statements are examined and criticised, special care must be taken to secure the pupil's explanations in his own language. The mistakes should be corrected and the pupil directed to use more critical alertness in preparing future lessons. Moreover, the pupils should be required to use proper and natural tones in their recitations, to enunciate distinctly, and to avoid errors of speech.

7. A brief review of each lesson given should serve as an introduction to the lesson succeeding, that the facts learned may be associated properly with what follows. Brief reviews may also be had with much profit as part of the Friday afternoon exercises. The teacher might divide the several branches of study into two groups, the studies in each group to be reviewed on alternate Fridays. On the last Friday of every month a general review of the month's work should be made, at which all textbooks should be laid aside by the teacher and pupils.

Subscription Accounts: Subscription payments for the current school year are now past due. If you have not paid for the Journal for 1907-1908, remit to us at once and receive your receipt by return mail.

BLACKBOARD DRAWING FOR JANUARY

MISS MARGARET PUMPHREY, OAK PARK, ILL.



Nature Study

TREES IN WINTER

ELLA M. POWERS, Milford N. H.

"Away to the forest then let us go,
It matters not whether there's rain or snow."

When the trees are stripped of their leaves and silhouetted against the wintry sky, it is a most excellent time to study them. Learn to name them in winter as quickly as in the summer days. How is one to be able to do this?

Observe every tree in the garden, by the roadside, in the park or along the roadway where you are often accustomed to walk each day. At first, one tree will look much like another in its skeleton-like appearance. Soon, however, you will notice a radical difference in the shape, the form, the bark and the manner of branching of the trees. The difference in the general shape will first attract your attention. Now is the time to compare and make the lasting acquaintance of a few of these friends whom we always have with us.

Take the elm, for example. Its shape is much like the crater form of an old Greek vase. Observe how graceful and symmetrical it is. Its branches slightly curve outward and then bending, droop over at the extremities, showing most exquisite and delicate lace-like twigs which look like a network of tracery against the winter's sky. Having made the acquaintance of one elm, find others; keep on looking and identifying these trees. Examine the bark, its color, appearance and furrows.

Now look for another tree friend of these winter days. Notice the branches and the form of a sturdy, hardy oak. Observe the compact, rounded form of this monarch. Different trees of the same species may vary but certain allied traits of all may be recognized. Look at the body of the tree. It is short, massive, with huge roots bulging from the base of the tree. Observe the branching. The limbs strike out at wide angles—almost horizontally from the tree trunk. They are much contorted, bending up and down, and to the right and left, but always preserving the characteristic of stoutness to the very end. The bark of the white oak is of a light gray, while that of the black oak is dark gray or almost black. Compare, note the similarities and differences, and determine to know the different kinds of oaks (after a time). Never attempt too much at the beginning.

The poplar tree is a tree we cannot mistake because of its straight, upright branches. Its tall, spiral appearance is easily distinguishable from other trees.

The various kinds of maples are well worth studying in the winter days. The shape is usually symmetrical, and, if a red maple, in a sheltered location, its head is usually cylindrical and compact. This maple is somewhat low-and-rounded in shape. The white maple has a large stately head widening at the top. The limbs spring from the trunk in a sharp and upward direction, at first gradually curving outward, the lower ones droop-

ing while the smaller twigs have a waving habit. The rock, or sugar maple, differs from the other maples in that it is more erect, shows a peculiar stiffness in its manner of branching, maintaining this straightness to the extremities.

The birches have a light, wiry appearance which gives them, even in winter, a most graceful appearance. There is no aspect of stiffness in the birches.

Not so with the stubby, thick-set horse chestnut tree. Here is a direct contrast to the graceful birch, for the horse chestnut shows no delicate network of twigs, no curves of grace. Its stout little twigs end most abruptly and look like so many drumsticks. These little knobs are in reality buds. The shape of the tree is rounded.

The buttonwood is easily distinguished by its bark. This loosens in spots upon the limbs and trunk and falls off at times, making the tree look bald in these places. The exposed parts look like yellowish-white patches. The branches are stiff to the ends. See the little round balls which hang suspended upon the tree until spring. They sway back and forth all winter, and are doing the wonderful work of protecting the buds of the tree at the base of their stems. The heart wood of this tree often decays gradually, leaving a shell encircling the great cavity within.

Find these few trees; having found them, note the characteristics, write about them and remember what you write. For example, follow somewhat the following outline in a description of a tree:

The Elm

Its growth from youth to old age.

People who have enjoyed it.

Scenes beneath its branches.

Historic elms of the country.

The American elm.

Slippery elm.

Shape, flowers, buds, bark, wood, leaves.

TREE BUDS

Having learned the names of many of our common trees, gather the tree buds in the winter. Take a few of the twigs to the school room, place them in water and let them stand in a sunny place. The elm flowers naturally appear in March; but forced in sunlight, will begin to show signs of sprouting often in January or February. Examine the small branch; you will find from ten to twenty buds. Watch their development.

Compare the buds of the white and the black oak. The buds of the white oak are small, short and rounded. Note the size, shape and arrangement of these buds. The jaunty, tassel-like blossoms will repay one for investigations. The buds of the black oak are conspicuously large, of a reddish brown color and pyramidal in shape, besides being sharp pointed.

During the latter winter days, look for the buds of the maples. Tints of crimson will appear, especially upon a moist day, as the moisture acts as a polish, bringing out the tints of the tree buds. Notice how the buds are grouped. Are the flowers to be in tufts, heads or whorls? The buds of the white maple are exceptionally prominent. Examine the buds to see how safely the inner parts of the flower are protected by the outer scales.



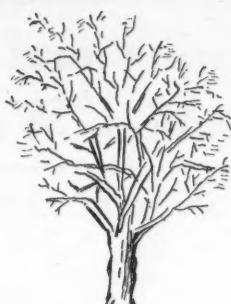
Elm.



Oak.



Poplar.



Maple.



Horse chestnut.

These blossoms are the first to appear in early spring. The flower clusters come from the two outer buds, while the middle bud will show us leaves. The sugar maple is not so striking and beautiful in the bud, but the flowers are far more beautiful and fringe-like. The blossoms of the sugar maple are sweet-scented for a brief period; try to find out just when that "brief period" occurs.

Do not forget to gather a few of the horse chestnut twigs. The big bud at the tip end has assumed a great responsibility, for to this one devolves the work of keeping the branch growing. The smaller buds hold the leaves all tightly wrapped up. The outer coat is brown, fastened together securely with a water-proof gum; the inside coat is green and like fur; it has a white downy lining. Such protection and care as is here evinced in the wonderful buds of this tree! The buds grow in pairs, one bud opposite another. Last fall, when each leaf broke off, it left a scar. Can you find the scars? See if you can find the resemblance to the leg, hoof and even nails of a horse and his shoe. If we should pull off the wrappings of these marvelous buds we should find seven of them. Each one has its own special work of protection to do.

The buttonwood buds are also most wonderfully protected. The button balls hang from the tree with a grasp that is truly wonderful. They cannot be twisted off by the wind, neither can rain, warmth or hail, hasten

the twig. The stem is like a little cap, fitting perfectly, and the buds are warm and safe tucked inside a gummy

Leaves and
Buds of the Horse chestnut

scale. The inner wrapping is of soft yellow-like fur. Examination of the winter buds will truly give one food for thought and reverence.

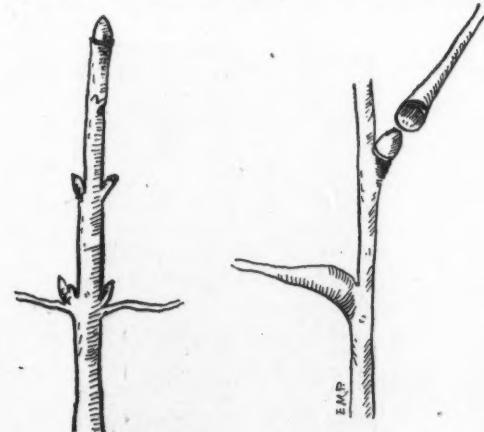
COMMENDABLE NEATNESS

I admire neatness and exactness, but I realize it is easy for some to be neat and extremely hard for others. When a boy or girl, naturally careless and untidy, has toiled for two hours with painstaking care over an examination paper, and with flushed cheeks triumphantly brings me the results of these hard labors, I have not the heart to survey it critically and say, "There is an erasure on this paper. You must copy it."

It is right to demand the child's best efforts, but when these are given, he should receive approval and encouragement even tho his work does not reach the set standard of perfection—Mary Z. Andre in *The Western Teacher*.

NAILING IT FAST

Suppose you were building a house and, instead of putting the shingles and weatherboards on with nails, you fastened them in place with tacks. It would be a foolish way to work, for the first high wind would send them flying off in all directions. None of you would do so silly a thing as that. But how are you doing your school work day by day? Are you just tacking the lessons on so they will stay long enough for the recitation and then drop off your memory, or are you nailing them fast so that they will stay on for life and become a good, sound part of your education?—King's Own.



Buds of the maple and button wood.

or retard them. Examine the stem. It breaks up into threads which are stronger than hemp. The seeds are kept warm and dry all winter. In May the little balls explode and the seeds fall. Now how are the little buds protected? The buds which are short, broad and pyramidal, somewhat rounded at the summit, are safely housed all winter at the point where the leaf stem joins

Drawing and Construction Work

JANUARY DRAWING LESSONS

EMILY M. DORN, Assistant Supervisor of Drawing,
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PRIMARY

Let the pleasures of Christmas be continued as long as possible into the new year—bringing to school the toys and drawing them; illustrating the events of the holidays. The pleasure of the recent experiences and the joys of possession will be doubled by the repetition in pictorial form. The illustration must tell the story—no explanation of it should be permitted. Explanations will be language work, not drawing.

In the drawing of toys it is well to make use of the



Illustration 1.

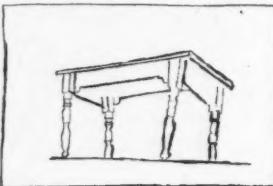


Illustration 2.

pencil. While color and ink are of great value it must not be forgotten that the pencil is the medium always at hand, usable under almost any conditions, and so not to be neglected, as has been the case too generally in many places.

Study with the children the object to be drawn. It requires just as careful study before being drawn as does

trated on essentials; try to eliminate all reference to unimportant details.

In addition to toys, draw objects (Cuts 1 and 2) both cylindrical and rectangular. Select large objects. The first drawings may be of them placed above the level of the eye. This will be the easier position to get as the object on which they stand will hide the base. A



Illustration 3.

good elevation can be assured by pushing the teacher's desk to the front wall, placing on it a kindergarten table, or some box of similar height, and upon it a box perhaps twelve inches high. The desk should stand in the center of the front wall, this will give greater diversity of appearance and occasion greater independence in drawings. The children must draw what they see, whether or not the view coincides with their previous conception of the object. (See illustration 1.)

The kindergarten table will be a good model from



Illustration 4.

any other lesson before being recited. Let the children tell how it is drawn; however, the right questions will bring from them facts as to proportion, relative sizes, and other important points. Keep the attention concen-



Illustration 5.

which to work in studying a rectangular object.

Paint suggestions of winter sports (3), and with black crayon on white paper express a winter scene. (4) There will precede this expression the study of the ap-

pearance of the elements required in it, their values with reference to one another.

For indoor illustrations keep the setting as simple as possible, the floor and the opposite wall is better than a corner. Work for large figures and not many of them in a picture (5). Too often we get a "multitude of ants" instead of definite characters. Work for masses not lines. Draw from the children the facts that the light comes in thru the windows, therefore they are of the lightest values. The wall formed with vertical strokes will keep its place better than if they are horizontal.

be "woolly." (Cut 7.) Practice with vertical, horizontal and diagonal lines. Block in with very light lines simple shapes of pottery and mass in trying to make them look round. Make a scale of five values, the lightest one first, then the darkest, then the one halfway between, then the ones halfway between the first and third and the third and fifth. It is easier to get the gradation working from extremes than from neighboring spaces. Keep the shading simple, probably not more than three values will be used in an object. Study

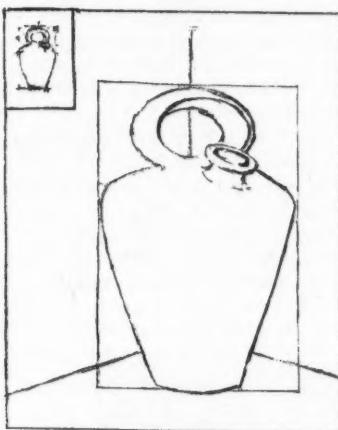


Illustration 6.

The floor is darkest near the window. The figures are larger in comparison when near the front than across by the window. A firm, strong line drawn around the picture will finish it and make the objects and figures in it keep their places much better than without.

INTERMEDIATE AND GRAMMAR GRADES

Object drawing continued as in November, making first the little window in which to take the measurements. It will be found that the enlarged drawing will be far more accurate and done at the expense of less energy if carried along step by step with the measurements made thru the little window. A chair above the



Illustration 7.

eye (place it on the teacher's desk) will give good practice in angular perspective.

Draw an object with handle and sprout; accented outline; placed below the eye. (See illustration 6.)

Drill on pencil massing, getting lines that shall not

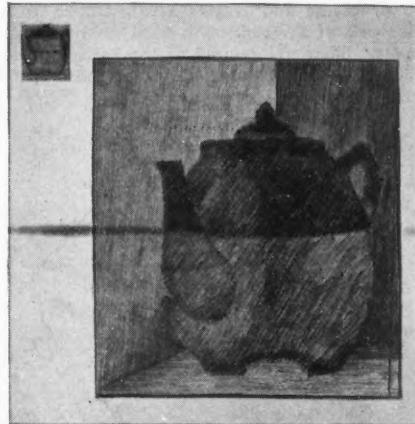


Illustration 8.

the object to be drawn. It will, of course, be set up in a shadow box. Study it with the eyelids nearly closed, so shutting out details and seeing in simple masses.

The object will first be worked out as was in figure 6. The outline must be very lightly drawn, however, in order that it shall not show when the shading has been

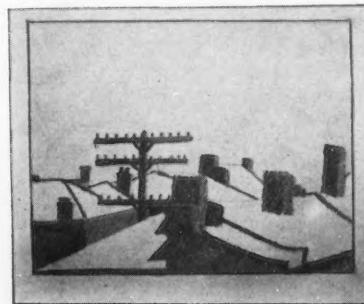


Illustration 9.

complete. It too often stands out as a hard wire framework. After having been correctly enlarged the enclosing rectangle should be erased and a composition made including the shadow box. It will be well to select objects not having a high glaze as that is apt to occasion too many spots of high light. A mat glaze or entire absence of glaze will give better results (8).

Window sketches will be interesting studies. Neighboring roofs or buildings will put into practice in another way the facts of appearance learned thru the study of objects in the room. Let each child determine just what he wishes to include in his sketch, working with finders until the selection is made. Then cut a little paper frame of the size indicated by the opening in his finders and paste on the window, so each time he looks up he will see thru this little frame just what he is working on. (Illustration 9.)

Illustrate some quotations appropriate to the season.

Arithmetic

ORAL SUPPLEMENTARY ARITHMETIC

(Copyrighted, 1907)

MISS LAURA NEWHOUSE, Willard School, Chicago.

(These problems and stories are intended to supplement the work of the text-book used in the second and third grades. They are related to the actual interests of child life and designed to supply what most text-books lack, a fund of oral problems.)

SUBTRACTION

Teacher or children should make drawings on board in connection with lessons.



1. 4 birds less two birds = birds.
2. 5 birds less three birds = birds.
3. 7 birds less 4 birds = birds.
4. Five birds less one bird = birds.
5. Ten birds less 2 birds = birds.
6. 8 birds less 3 birds = birds.



1. 7 rabbits less 3 rabbits = rabbits.
2. 4 rabbits less three rabbits = rabbit.
3. 9 rabbits less 2 rabbits = rabbits.
4. 8 rabbits less 4 rabbits = rabbits.
5. 6 rabbits less three rabbits = rabbits.
6. 8 rabbits less 6 rabbits = rabbits.
7. Ten rabbits less one rabbit = rabbits.
1. How many balls are 8 balls less 3 balls?
2. Ten apples less three apples = how many apples?
3. 8 cows less four cows = how many cows?
4. How many pigs are 7 pigs less 4 pigs?
5. How many tops are 8 tops less 6 tops?
6. Six kites less 4 kites = how many kites?
7. 7 dogs less 5 dogs = how many dogs?

8. How many chickens are 9 chickens less 3 chickens?
9. Five trees less 4 trees = how many trees?
10. How many nests are 8 nests less 2 nests?
11. Nine apples less 5 apples = how many apples?
12. 7 caps less five caps = how many caps?
13. How many pigs are 8 pigs less 6 pigs?
14. How many flags are 9 flags less 5 flags?
1. Mary had 7 dolls and gave a little girl two dolls. How many dolls did Mary have left?
2. Fred had six rabbits and 2 ran away. How many rabbits did Fred have then?
3. John had 8 chickens and lost two chickens. He then had chickens.
4. A bird had 6 eggs in a nest and 5 eggs were lost. How many eggs did the bird have left?
5. Ten birds were on a tree and 3 birds flew away. How many birds were left?
6. A man had 8 cows and sold 4 cows. How many cows did he have left?
7. Frank has 7 books and lost 4 books. He then had books.
8. John had ten dogs and 4 ran away. How many dogs did he have then?
9. Mary had 9 apples and ate 2. She then had apples.
10. Fred had five eggs and broke three. He then had eggs.
1. If a man had 8 dogs and 3 ran away; how many dogs did he have left?
2. Mamma had 9 cups and Mary broke 6. How many cups did Mamma have left?
3. Fred had 10 apples and ate 3. How many apples did he have left?
4. A girl had 7 dolls and gave 3 dolls away. How many dolls did she have left?
5. John had 11 tops and gave 4 to Will. How many tops did he have left?
6. Frank had 8 books and gave 5 to Mary. How many did he have left?
7. Mary had 7 dolls and gave 2 away. She had dolls left.
8. Will had 10 apples and lost 7 apples. How many apples did he have left?
9. A bird had 6 eggs in a nest; 4 fell out. How many eggs were left?
10. Ann had 8 fans and gave 3 to Mary. She then had fans.
1. I had 7 pins and gave three to a little boy. How many did I have left?
2. Jack had 5 kites and lost 3. How many has he left?
3. The girls had 10 apples and ate 6. How many apples have they left?
4. We had 12 cups but 4 were broken. How many did we have left?
5. A cat caught 9 rats but 5 ran away. How many were left?
6. There were 8 bees on a flower but 5 flew away. How many were left?
7. A man had 10 pigs and sold 3. How many did he have left?
8. Fred had 7 balls and gave 2 to Jack. How many did he have left?
9. I have 9 books and Ann has 4. How many more have I?
10. Jack has 11 dogs and Fred has 3.



Geography and History.



BLACKBOARD SKETCHING IN GEOGRAPHY

FRANCIS O. BELZER, Principal Hawthorne School, Indianapolis, Ind.

THERMAL SPRINGS AND GEYSERS

The super-heated areas beneath the earth's surface give rise to such phenomena as thermal springs, geysers, and volcanoes. The last-named will be taken up in a subsequent article. The study of thermo-hydrology has attracted students of science from early ages down, and time has seen changes in theories regarding the condition of the earth's interior. That we are living on a crust or shell that encloses a molten mass was assumed a few years ago, but is rarely maintained now. There must, however, be subterranean heat, whatever the cause, and evidences go to show that it exists under almost all the land masses of the globe. Warm springs abound in all continents with the possible exception of Australia, and in these continents they seem to be pretty well distributed. In the United States, for example, thermal springs are found in New York, Pennsylvania, Virginia, West Virginia, North Carolina, Georgia, Florida, Tennessee, Arkansas, Texas, New Mexico, Arizona, Nevada, California, Oregon, Idaho, Montana, Utah, Wyoming, Colorado, etc., etc. Then also we find them in Alaska, Mexico, Central America, the West Indies, through South America, the countries of Europe, many places in Africa and Asia, in the Pacific islands and so on. No wonder that the idea prevailed that we are living on a thin crust of earth with a seething caldron below us.

GEYSERS OF ICELAND

Many of these springs make intermittent eruptions, and thus take the name of geysers. The word "geyser" is of Icelandic origin, meaning to burst forth with force, or to gush. The geysers of Iceland are among the oldest, the study of which has been recorded by scientists. They are quite abundant in that frigid clime, but no longer

take precedence as being the most prolific in the world. Many of them, however, are quite noted, and one, "The Great Geyser," was long considered the most famous on the globe. The following account of one of its eruptions, given by an early writer, S. Baring-Gould, may be of interest:

"Five strokes underground were the signal, then an overflow wetting every side of the mound. Presently a dome of water arose from the center of the basin and fell again, immediately to be followed by a fresh bell, which sprang into the air full forty feet high, accompanied by a roaring burst of steam. Instantly the fountain began to play with the utmost violence. A column rushed up to the height of ninety or one hundred feet against the gray night sky, with mighty volumes of white steam cloud rolling about it, and swept off by the breeze to fall in torrents of hot rain. Jets and lines of hot water tore their way thru the cloud, or leaped high above its domed mass. The earth trembled and throbbed during the explosion, then the column sank, started up again, dropped once more, and seemed to be sucked back into the earth." Some of the Icelandic geysers have been known to send up columns of water to the height of three hundred feet.

AZORES, THIBET, NEW ZEALAND

Another geyser region of considerable note is to be found in the Azores, but these are not of sufficient prominence to justify more space here. The same may be said of the geysers of Thibet, altho the latter are not so well known or exploited. An interesting area is to be found in the New Zealand group, together with others in that immediate vicinity. Some of the New Zealand geysers spout forth water heated far above the boiling point, and rival the geysers of the Yellowstone in beauty. A glimpse of the thermal area of one of the islands is here given from a sketch by Josiah Martin, in "The Popular



Scientific Review," London, No. 12.

POTOKAWA

"Potokawa is a small acid lake in this district which is approached with extreme caution because of the treacherous nature of the deposits of tufa, obsidian, and pumice, which are broken thru by so many hissing jets that, as the soil reverberates to our tread and the guide repeats his warnings, we confess to a feeling of insecurity painfully enforced by various reports of unwary wan-

derers who have fallen thru. The ground is insufferably hot to the touch, and here and there we discover yawning chasms of black seething mud from which the vapor of sulphuretted hydrogen, mingled with the fumes of sulphurous acid, greatly offend one's senses and painfully remind us of the visionary Gehenna and of its traditional terrors."

LITTLE SULPHUR

We shall next take passage on the "Geyser Limited," sweep around thru the Atlantic, and make a short stay at the Island of Dominica. Ascending 2,000 feet to "Little Sulphur" we dwell upon a scene so well described by F. A. Ober:

"The basin was covered with rocks and earth, white and yellow, perforated like the bottom of a colander, whence issued steam and vapor and sulphur fumes, hot air and fetid gases. There was a full head of steam on, puffing thru these vents with the noise of a dozen engines. There were spouting springs of hot water; some were boiling over the surface, some sending up a hot spray, some puffing like high-pressure steamboats. Clouds of steam drifted across this small valley, now obscuring every rock and hole, now lifting a few feet, only to settle again. * * * Several streams ran down and out, uniting in a common torrent; streams hot, impregnated with sulphur, streams cold, clear and sparkling, only a yard apart. Water of all colors, from blue and green to yellow and milk-white."

DRAWING THE GEYSER

Before going farther we will consider the making of the sketch. Using the side of the crayon, begin at the bottom of the column of water, and with steady pressure bring the stroke upward. Repeat this several times and as the crayon comes toward the top, lighten the pressure and broaden the stroke. Work for large rolling masses, and soften the texture by rubbing in with the fingers. The presence of wind will be indicated by the drift of the steam and spray over to one side of the main shaft. A downward stroke with the fingers will give the effect of precipitation and may be made more prominent than in the accompanying sketch if desired. The point most to be striven for is the upward sweep of the water column, and then the rolling effect of steam and spray. Obscure the main column at the base and intermediate points by rubbing in the spray effect. Place the horizon line rather low. A few trees, a sink-hole, a hot spring and a few low mountains may be thrown in for pictorial effect. In the present sketch, imposing mountain scenery was omitted in order to give the geyser itself more prominence.

OLD FAITHFUL

In closing, reference must be made to the grandest of all geyser regions, the Yellowstone. Mr. Stoddard's tribute to Old Faithful is worthy of reproduction. He says:

"But no enumeration of the geysers would be complete without a mention of the special favorite of all tourists, Old Faithful. The opening thru which this miracle of Nature springs is at the summit of a beautifully ornamented mound, which is itself a page in Nature's wonder book. The lines upon its wrinkled face tell of a past whose secrets still remain a mystery. It hints of an antiquity so vast that one contemplates it with bated breath; for this entire slope has been built up, atom after atom, thru unnumbered ages; during which time, no doubt, the geyser, hour by hour, has faithfully performed its part, without an eye to note its splendor, or a voice to tell its glory to the world. Old Faithful does not owe its popularity entirely to height or beauty, tho it possesses both. It is beloved for its fidelity. Whatever irregularities other geysers show, Old Faithful never fails. Year in, year out, winter and summer, day and night, in cold and heat, in sunshine and in

storm, Old Faithful, every seventy minutes sends up its silvery cascade to the height of about one hundred and eighty feet. Of all geysers known to man, this is the most reliable and perfect. Station yourself before it, watch in hand, punctual to the moment, it will not disappoint you. Few realize on how large a scale the forces of nature work here. At each eruption Old Faithful pours forth about one million, five hundred thousand gallons, or more than thirty-three million gallons in one day! This geyser alone, therefore, could easily supply with water a city of the size of Boston."

SOME PHASES OF COMMERCIAL GEOGRAPHY

G. B. COFFMAN, Supt. East Mendota Schools, Mendota, Ill.

THE CATTLE INDUSTRY OF THE ARID PLAINS

The first cattle were brought to America by Columbus in 1493. They were left on the West Indian Islands but later some of them were taken to Mexico. Some years after this, the Spaniards brought cattle to Florida. These cattle are the forefathers of the Texan cattle of today. When Massachusetts was settled, cattle were brought from England and Holland. New York, Virginia and the other English colonies got the most of their cattle from England and Holland. The cattle industry has been constantly improved up to the present time by importation.

Just east of the Rocky Mountains there is a wide strip of land not good for farming, because it is so high it



Cowboys at Dinner.

gets but little rain. The winds from the Pacific Ocean as they pass over the mountains become dry and give but little rain. In the spring the grass grows until the rains fall and then the hot sun cures the grass and on this the cattle thrive. This wide belt extends from Canada to Mexico, and the largest cattle ranches are found in Texas, New Mexico, Arizona, Colorado, Wyoming and Montana. On some of these ranches the grass is so thin that it takes about ten acres for one cow. Other places the grass is thicker.

On account of the great extent of this land there is enough grass to support many cattle. Men buy up cattle and keep them on the plains, watching and caring for them, until they are ready for the market. It is a great business. The cowboys, as they are called, live on the plains with the cattle. They make a tent and have all necessary supplies there. This home is usually by a stream and there they have a blacksmith shop and stables for their ponies. Each evening they must corral or bring the cattle together for the night.

Each year the calves are branded. This is done by

taking a red hot iron in the shape of the letter selected by the owner and placed on the calf, usually on the shoulder, and held there until the hair is burned off. This mark will remain there till the death of the animal. By this plan cattlemen know their property. The cowboys are so trained that it is easy for them to throw the rope and catch any cow wanted.

Years ago the cattlemen had a very wide range but now they are confined mostly to the region where crops will not grow. There are small ranches and then there are very large ones. There is a ranch in Texas two

shipped. They are most all sent to Omaha, Chicago or Kansas City, there to be killed and packed. Some, however, are sent to the Atlantic seaboard, and from there some are shipped to Europe. When they are shipped across the ocean, they have constant attendance. They are provided with water and food so that they will be in good shape when they arrive in Europe.

This business is so enormous that special cars and special ships are built for the purpose. Almost daily one can see on the trunk-line railroads, leading from this region to the East, hundreds of cars loaded with cattle, or, if going west, they are empty. In 1904 we sent almost four hundred thousand cattle and almost three hundred million pounds of beef to Great Britain. No other country exports so much meat as the United States.

At first the meat was eaten only where it was killed. Then men began to cure the meat for future use, and in that way it was shipped to other places. As railroads were built, the packing industry increased. Packing centers sprang up and it was discovered that by cold storage fresh meat could be transported. Beef was treated in this way and put in barrels and shipped to the eastern markets and from there to all parts of the world. It was also discovered that the meat would be better if it were frozen before cooking it. This led to



Cattle on a Western Ranch.

hundred miles long and ten miles wide. It has a peculiar history. Texas wanted a new state house and wished to sell school land. This company agreed to build the state house for this tract of land. It was done and now this is the largest ranch in the world. It has a wire fence around it and is conducted on regular business principles. It has proved to be a very paying business for the company, and now they have more than one hundred thousand cattle on it. In many other cases the land is rented from the state, paying a few cents per acre.

When we think of the many thousand cattle raised each year we can not help think what a big business



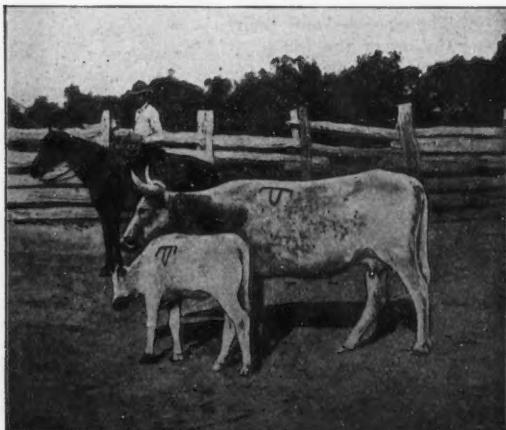
Cold Storage Beef in a Packing House.

the fact that it would cure better if allowed to freeze first. Now meat can be killed thruout the year, and by means of artificial methods of refrigeration, it is carried all over the world in cars built for that purpose. Now people in all parts of the civilized world can have fresh beef from the plains of the West. The meat is found to be just as good when it reaches Europe as when it started from Chicago.

In the packing house, everything is saved. Even the blood, hair and hoofs. To see how the packers make use of everything convinces any one that it is better than the old way of killing. Almost all cattle are now sent to the slaughter house. But few meat men kill their own meat. It is shipped by cold storage to the markets of the country.

The conditions of the Great Western Plains are not well taught in the schools. Teachers should cause the pupils to see the conditions that produce the ranches and get them to see the wide stretch of country that is good for nothing but this business, unless it can be irrigated. Really this business is just as important as the wheat industry. It gives the railroads more work. The meat that is consumed costs more than the bread. Therefore it is important for the pupil to think the conditions which produce such an industry.

I have purposely ignored the cattle raised on the farms. This subject should be taught in connection with the other sections of the country.



Showing Branded Cattle.

the railroads do, carrying the cattle to the centers of trade. It leads us to believe that we are in a way dependent on these ranches for our meat. A failure there means a rise in the price of meat. (Tho in recent years the beef trust has steadily raised the price the people have to pay and the cattlemen complain bitterly that they get no more than when the people paid almost half what they now do.—Editor.)

Let us look for a moment where these cattle are

English

ENGLISH IN THE INTERMEDIATE GRADES

JAMES H. HARRIS, Supervisor of Grades, Minneapolis, Minn.

METHODS AND EXERCISES IN DESCRIPTION

Having discussed in our previous article the nature of description and its availability for the intermediate grades, as well as the materials and methods of descriptive composition, it remains only to illustrate, in a concrete way, the fruits of the principles therein laid down.

Before taking up the concrete exercises, however, it may be well to recapitulate briefly some of the important points of the preceding article. In the first place, emphasis was laid upon the fact that the material should be simple, it should be familiar to the child, and it should be interesting. In the second place it was pointed out that a correct method was particularly important in work of this type. The establishment of certain habits of systematic and orderly presentation was indicated as desirable, and prominence was given to the thought that one of the leading aims in the work in composition is to cultivate correct habits of attack and development. So few pupils in our schools have any idea as to how to "work up" a subject. They attack it without forethought or plan, plunging in haphazard and coming out with a composition much the worse for wear. Children need, during all their earlier work in composition, direction, guidance and instruction in the art of developing a topic. This does not necessarily mean an exhaustive treatment of a topic; it simply means that so far as the subject is treated, it should be done in an orderly and systematic manner. Much of the responsibility for the "crazy-quilt" work done by the pupils of our schools lies at the door of teachers who fail to appreciate the importance of cultivating proper habits of composition and of instructing the child in an orderly and economical method. With a sound method the child's mind will be stimulated and guided to see what is to be seen; these sensations will be organized; and, finally, they will be expressed verbally in a systematic way.

But, not to protract the theoretical discussion of this question longer, let us take up some practical exercises, and indicate in a concrete way what seems to be an effective method.

The first exercise is a description of an eraser, assigned to a fifth-grade class. The entire work, as herein described, was given in one twenty-five minute period. Ordinarily the writer would take two periods for such an exercise as is here explained, but on this particular occasion it was the aim to see what the children could do in one period.

DESCRIPTION OF AN ERASER: A LESSON PLAN

The teacher first picks up an eraser, shows it to the class, and says she wishes them to write a description of it. In order to make the exercise more vivid and to give an additional touch of interest, the teacher suggests that the children write their description as if for a boy or girl who has never seen an eraser. A suggestion of this sort will tend to stimulate the pupils to make their descriptions clear and vivid. Following a preliminary suggestion or two of this sort, designed simply to stimulate interest, the teacher takes up the development of the subject. This is done, of course, by the question-and-answer method.

The teacher asks such questions as these:

What is the eraser made of? (Wood and felt.)

How are these fastened together? (By glue or some similar material.)

What is the length of the eraser? (About five and one-half inches.)

What is the width? (About one and a half inches.)

What is the purpose of the wooden part? (To serve as a handle and to hold the felt.)

What is the purpose of the felt part? (To erase chalk marks, writing, drawing, etc., on blackboard.)

Attention is then called to the grooves running along the sides of the wooden part of the eraser, and the question is asked what these are for. The children agree that their purpose is to enable the fingers to grasp the eraser more firmly and securely. The reason why the felt is usually arranged in strips is also brought out.

After all the essential facts have been brought out, the question of the order of the sub-topics is raised, and the children are asked as to what item they will mention first in their description, what second, what third, etc. As agreement is reached, the question is placed on the blackboard, to serve as an outline when the children are ready to write. In the actual lesson which we are now describing, the class decided that the first statement they would make would indicate the purpose or use of an eraser. They thought this would be the first thing a boy or girl who had never seen an eraser would want to know. The shape and size appealed to them as the next thing to tell of. Following this would come a statement as to the materials of which the eraser is made and the manner in which they were fastened together. The special purpose of the wood and felt was next to be indicated. The grooves and their use and the colors of the felt strips (the particular eraser they were describing happened to have red, white and blue strips) were to be described next, and the composition was to close with any general or additional remark the pupils might see fit to make.

The outline as thus developed appeared on the blackboard as follows:

The use or purpose of an eraser.

Size and shape.

Of what it is made.

How put together?

Purpose or use of each part.

The grooves and their use.

Colors of the felt.

Closing sentence.

The children were then asked to spell two or three of the words that might cause difficulty; e. g., groove, eraser, glue, etc., and they were then set to writing. The following are exact copies of two of the compositions written by the class, which is, it will be recalled, a fifth grade:

Description of an Eraser

HANNAH FLESCH

An eraser is used for erasing chalk marks on the blackboards in our schools. The size of it is about five inches long and about one and a half or two inches wide. It looks like this. (Here the writer had sketched an eraser.) It is made of wood and felt. The felt is fastened to the bottom of the wood with glue. The wood part is to hold the eraser with and the felt is to erase with. There is a groove on each side of the wooden part by which we can hold on better with our hands. Often the strips of felt are colored red, white and blue. The eraser is a very useful thing in the schoolroom.

Description of an Eraser

STELLA JACKSON

An eraser is used for erasing chalk writing on the blackboard. It is about five inches long and one and a half or two inches wide. The eraser is oblong like this. (Here was a diagram of an eraser.) It is made of wood and felt. The felt is glued to the wooden part. The wooden part is to hold on to and the felt part is used to erase. The color of the wooden part is dark

pink or brown. The felt part is red, white and blue. There are little grooves on each side of the wooden part so you can hold on to the eraser better. They are used every day in our schools.



The accompanying pen and ink sketch of an eraser, held in the hand, was drawn by one of the class in the exercise described above. It is of interest as showing that the boy who drew it wished to make his description as vivid and clear as possible.

The second series of descriptive compositions was obtained from the sixth grade, and was on "The Thistle." The method of development was as follows: A thistle was brought to the class and was carefully observed under the guidance of the teacher and by the aid of suggestive questions.

Following considerable conversation and oral work an outline was placed on the blackboard, as follows:

I. What is the thistle? Different varieties of the thistle.

II. Where does it grow?

III. What of its appearance?

- (a) What of the stalk?
- (b) What of the leaves?
- (c) What of the flower?
- (d) What of the seeds?

IV. What interesting facts are connected with it?

The class was then set to writing, prefacing the composition, however, with a topic outline, based on the blackboard outline, but differing from it in giving the topic as statements or key-words rather than as questions.

The following is the topic outline written by one of the pupils:

THE THISTLE

I. What it is. Varieties.

II. Where it grows.

III. Appearance.

- (a) Stalk.
- (b) Leaves.
- (c) Flower.
- (d) Seeds.

IV. Interesting facts connected with it.

This topic outline furnished the key, of course, for the paragraphing. Two of the compositions follow:

The Thistle

The thistle is a plant which is very troublesome to farmers. There are many species of thistles, viz., the Canada Thistle, the Cotton Thistle, the Common Thistle, and the Clothier's Thistle or Teazel.

The thistle is not native to the United States, but is native to Europe. They were introduced into Canada and then the United States. They now spread from Canada to Georgia.

The stalk of the thistle is green, and grows about two feet high. The leaves of the thistle are a dark green and are deeply indented. On each end of a leaf there is a sharp prickle which is very sharp when you touch it. The flower of the thistle is of a rose-purplish color, and is very beautiful. There is a tuft of silky white hairs in the middle of the flower. The flower of the Clothier's Thistle is used for raising the nap of velvet. The seeds of the thistle are carried by the wind, and spread so far that the thistles grow very thick.

The thistle is the emblem of Scotland, and it was once used as food. Some thistles grow until they cover a square rod of ground.

The Thistle

One of the most common weeds of the field is the thistle. It is a very troublesome weed to farmers.

It grows in uncultivated and uncared-for ground. It grows from one to three feet high. It is not a native

of North America, but it was introduced from Europe to Canada and hence has been scattered all over the United States.

The stalk of the thistle is smooth. It grows from one to three feet and is hard to get rid of. The root grows underground and whenever the farmer cuts it off a new thistle springs up. The leaves are very spiny, and at the end of every leaf is a prickle. The under part of the leaves is silver gray, but the outside is green. Altho the thistle is a very ugly, prickly weed it has very pretty flowers. When first budding out the center is purple and shades out to the edge to almost a white. When this flower ripens, its petals are like white silken hairs which fly thru the air everywhere.

One interesting fact about the thistle is that if the farmer lets the thistle grow, in about two or three years it will cover a square rod of ground.

DESCRIPTIONS WITHOUT NAMES

The following represents an interesting exercise, and one which may be occasionally used for variety and to stimulate interest. In these exercises the children write descriptions without naming the object described. The class is to guess from the description what the object is. The two that follow were written by sixth-grade children:

A Description

The animal I am thinking of lives in the mountains of Peru and Chile. It looks something like a sheep but is larger, and its color varies from grayish-white to brown and almost black. Its wool is nearly a foot long and is soft and silky and very fine. A great deal of the wool is sent every year to England where it is made into shawls and other kinds of cloth. The thin cloth is woven out of wool mixed with silk or cotton.

It is a timid and gentle animal and lets itself be led about by those who tend it, but it is ugly to strangers.

A Description

There is a month I am thinking of in which the North Pole is pointing away from the sun. The direct rays of the sun are over the Tropic of Capricorn. The slant rays reach $23\frac{1}{2}$ degrees beyond the South Pole and $23\frac{1}{2}$ degrees within the North Pole. It is winter in the Northern hemisphere and summer in the Southern. The days in the Northern hemisphere are short and the nights are long. In the Southern hemisphere the days are long and the nights are short. Within the Arctic Circle they are having their long night and within the Antarctic Circle their long day. Can you guess what month it is?

In the following exercises an attempt was made to correlate the work in language with that in drawing. The lesson assigned in drawing was the painting of a landscape. It seemed worth while to see if the children could describe in words what they were painting in colors. Here are two of the compositions, both fifth grade:

My Landscape

It was a beautiful day in the autumn. The sky was blue, with white clouds in the distance. The distant foliage was red, green and yellow with brown and orange in many places. The grass was green, with a touch of yellow, brown, and red. The distant foliage was uneven in many places. It was a landscape of late October.

My Landscape

I thought as I painted my landscape that it was the one I saw from the train on the way to North Dakota. I thought it was my uncle's farm of 1,400 acres, with the foliage in the distance and the wheat ripening in the sun. The wheat looked like the sea. When it bent it looked like the waves. I imagined it was the very field my brother and I went shocking in. It was beautiful all that I saw and imagined.

INTERPRETATIVE PICTURE STUDIES FOR LANGUAGE WORK IN PRIMARY CLASSES—III.

CELIA BURGERT BOYINGTON, Primary Teacher,
Rockford, Ill.

THE GLEANER

From this picture I wish to give you the first picture lesson given a fourth grade. I asked the questions and the teacher, Miss Liddicott, wrote both questions and answers.

The picture the children had never seen until the morning of the lesson. An excellent photograph showed clearly the minor points so necessary for a good interpretation.

A short sketch of the life and a brief talk of a few other pictures of this artist, brought the pupils more in harmony with the study.

I.—TIME RELATIONS

Teacher—What is the season?

Pupils—"It is summer." "About the middle of summer."

Teacher—What things tell it?

Pupils—"The woman is not dressed warm." "She is barefooted." "They are gleaning." "It is that time of the year that they glean."

Teacher—What hints as to the time of day?

Pupils—"Late in the afternoon." "It is towards evening." "The sun is low."

Teacher—What tells you it is this late?

Pupils—"The woman looks tired" "There are no strong shadows."

II.—PLACE RELATIONS

Teacher—What place has the artist selected for this picture?

Pupils—"A wheat field."

Teacher—What things show it?

Pupils—"The ground." "Sheaves." "Gleaners."

Teacher—Is there any difference in the appearance of this field and those you see now?

Pupils—"This one is not like stubble." "It looks as if it had been cut with a sickle."

III.—PRINCIPAL OBJECTS IN THE PICTURE

Teacher—To what class of people does this woman belong?

Pupils—"To the working class."

Teacher—This is a picture painted in one of the countries of Europe. Do you know what they call this class of people there?

Pupils—"Peasants."

Teacher—What tells you that this woman is of this class?

Pupils—"Her dress." "She is working in a field."

Teacher—What is she doing?

Pupils—"Carrying a sheaf of wheat." "Walking."

Teacher—What has she been doing?

Pupils—"Gleaning."

Teacher—What hints tell you that she is a gleaner?

Pupils—"The place where she is." "The wheat she is carrying." "The work the others are doing." "Her dress."

Teacher—What hints in the way she is dressed?

Pupils—"Her dress is short; it is more comfortable that way." "It is easier to work in." "Short sleeves because it is warm." "She wears an apron fastened up around her."

Teacher—Why does she wear her apron in that way?

Pupils—"She gathers the wheat that falls on the ground and puts it in there."

Teacher—What does the position of her arms tell you?

Pupils—"That she is carrying something."

Teacher—What is it?

Pupils—"A sheaf of wheat."

Teacher—Is it light or heavy?



The Gleaner

(From the painting of Jules Breton)

Pupils—"Light."

Teacher—Then why does the woman bend so?

Pupils—"She is tired." "She would not bend that way if it was because of a heavy load."

Teacher—What tells you that the sheaf is light?

Pupils—"The way she is holding it." "She just holds a few heads of the wheat as if to balance it." "Her wrist rests lightly upon her hip." "She would turn her hand over if it was heavy."

Teacher—What is told by the position of her feet?

Pupils—"She is walking."

Teacher—Look at her face closely. What character effects there?

Pupils—"She is a working woman." "She is willing to work because she does not frown." "She is not lazy." "She is industrious." "She is a good woman." "She is strong." (This was said by a girl who meant strong to apply to character, not physical strength.)

Teacher—What mood effects in her face?

Pupils—"The woman is tired." "She is dreaming or thinking about something."

Teacher—What about her face tells you she is tired?

Pupils—"Her eyes and mouth."

Teacher—What other hints do you see that tells you the same thing?

Pupils—"The way she stands." "She does not stand up straight."

Teacher—What hints of physical strength do you see?

Pupils—"She is strong." "She is healthy." "She has large arms and muscles." "That these women work or slave."

Teacher—Does she like work?

Pupils—"She don't like to work but does so because she has to." "The women all work." "She is not cross because she has to work."

Teacher—What tells you that?

Pupils—"Her mouth and chin."

Teacher—Do you see anything else in this picture back of this central figure?

Pupils—"Yes, a woman."

Teacher—What is she doing?

Pupils—"Gathering wheat." "Gleaning."

Teacher—Why do you suppose Breton put this figure in?

Pupils—"This woman shows us just the work the other woman has been doing."

Teacher—Imagine this picture without this smaller figure. Would you like the picture more or less?

Pupils—"Less."

Teacher—Why?

Pupils—"This figure makes it more real." "It tells us that the woman has done the same work." "It tells us that she is not alone doing all the work."

IV.—THE THEME

Teacher—What lesson did the artist mean to teach us when he painted this picture?

Pupils—"If you have any work to do, do it with a good will." "For us not to be afraid of work."

Teacher—Why did the artist select this time of the year?

Pupils—"It is just the time of the year that peasant women work the harvest." "Because working in a field is the hardest work for a woman." "How hard some women must work."

STORIES FOR REPRODUCTION IN PRIMARY LANGUAGE WORK

(These stories are selected and adapted from various sources. Those marked * are adapted from the New York Teachers' Monographs. The stories are not to be read by the pupils but are to be read or told by the teacher, then used as subjects for questions and conversations and finally they are to be reproduced orally or in writing by the pupils.)

MARY'S LITTLE LAMB

One day Mary and her lamb were playing in the barn. He would lie still as a mouse while she buried him in the hay, but when she clapped her hands he jumped up and ran to her like a dog. Then Mary began to pull out hay from the mow, and made a deep hole where they could both creep in out of sight.

DOROTHY AND FIDO

Fido was the name of a dog that lived on the farm where Baby Dorothy was spending the summer with Aunt Gertie. Fido and Dorothy were great playmates, because Fido was so gentle and seemed to know that Dorothy was only a little bit of a girl and could not run like the older girls and boys, so she and Fido would roll over and over on the grass and play together in the woods.

TATTERS AND DAFFODIL

Lorna had two pets which she loved very much. Tatters, a pretty, tortoise-shell cat, and Daffodil, a dear little canary bird. Tatters had been taught that he must not touch the bird and Daffodil was not afraid of Tatters. One day while feeding Daffodil, Lorna left the cage for a moment and forgot to close the cage door. When she returned Daffodil was gone, and Tatters sat by the open door of the cage looking very guilty. "Oh! my Daffo is gone," cried Lorna. "My Daffo! And you, naughty Tatters, have killed her." Tatters looked forlorn, and crept behind the sofa. Lorna's heart was almost broken. "I loved Daffo and I loved Tatters," said Lorna. "I trusted Tatters, but he has eaten my dear little Daffo."

She grieved all day long, and toward evening she hung up the silent empty cage. No other bird could ever fill

the place of Daffodil. How lonely she felt. Suddenly she heard a flutter of wings, and Daffo came thru the open window, lighted upon the cage, and sang one of his sweetest songs.

"Oh! my Daffo! my Daffo!" said Lorna, "I thought you were dead, and you have come back to me! I accused poor Tatters when he was not guilty."

MILLY AND BILLY

Milly has a very curious pet to ride. It is not a pony nor a donkey; it is a large black and white Billy Goat, with a long beard. Billy looks very fierce, but he is not so bad as he looks. He is gentle and kind, and does not mind how much Milly and her little brother and sister push him about. Sometimes when they tease him too much he gives them a butt just to remind them that they must not go too far. But he does not butt hard, for he does not want to hurt them. So they all take turns riding the dear old goat; and all enjoy it very much.

POOR LITTLE JOE

Little Joe had seen his father whittle many pretty things out of pieces of wood, and thought he could do just as his father had. He began in good earnest, thinking all the while that he would soon have a pretty oar for his toy boat. All at once the knife slipped and cut a deep gash in his finger. The bright red blood began to flow and Joe was frightened, indeed. The great tears fell from his eyes, and he wished mamma would come and help him out of trouble. He thought of his books and blocks and other toys, and wished he had played with them and left papa's knife on the shelf.

* THE POLITE LITTLE BOY

Tom was going to Prospect Park.

He had a seat in the car.

Soon an old lady came into the car.

There was no seat for her. Tom rose at once.

He offered the old lady his seat.

Questions—Where was Tom going? Was he comfortable in the car? Why? Who came into the car? Was there a seat for her? What did Tom do? What kind of boy was Tom?

* THOUGHT OF MAMMA

Lily went to visit her grandma.

She knew her mamma would miss her.

She wrote her mamma a little letter every day.

This made her mamma feel very happy.

Questions—Whom did Lily go to visit? Who did she know would miss her? What did Lily do for her mamma every day? How did this make her mamma feel? Moral: How did Lily show her love for her mamma?

* FANNY'S MOUSE

A little mouse used to come into Fanny's room every night and play there. She left sugar for him. Sometimes she hid the sugar and mousie would find it.

Her mother saw the mouse and wanted the cat to catch it. Her father bought a pretty little trap like a cage. After putting some sugar into it they saw mousie run into his new home. Then Fanny had him for a pet.

BE SURE YOU ARE RIGHT BEFORE GOING AHEAD

Superintendent J. H. Collins of Springfield, Ill., gives this helpful hint in a magazine article:

"Since the teacher's reputation in the community is generally based on his conduct in the school room as reported by the pupils, when you are not sure you are about to do the right thing, do nothing; when you are not sure you are about to say the right thing, say nothing. Remember that, if you have fifty pupils in your school, there are one hundred eyes to see what you do, and one hundred ears to hear what you say, and fifty tongues to talk at home about what has been said and done at school that day. This either helps or hinders in the school work. The teacher who says and does the right thing at the right time is the teacher able to inspire pupils to do their best."

Hints and Helps

BRIEF SUGGESTIONS

Carefully watch the ventilation.

Keep a thermometer and a calendar in your school room.

Teach care of school property and all property.

Insist upon cleanliness of person, room and desks and upon neatness of all work. No slovenly work should be regarded as "finished," which is only true of that turned out in a workmanlike manner.

Be sparing of threats. They constitute a thermometer of fear. If a note is due and the maker is perfectly good nothing is said; but as soon as there is the least fear of his financial ability this threat discloses the fear: "If not paid by a certain date it must go to a collector," etc. Study the threat to avoid it; but if it has to be made, be sure it is such as can be carried out to the letter.

At all times correct improper carriage, attitudes, positions, as well as loud, harsh tones.

Bring a cheerful, wholesome atmosphere into the school room and do not neglect a pleasant word at parting. A cheery "Goodbye, let's try to make tomorrow better than today" elicited this significant comment from the boy who had received merited punishment: "Well; she's cross, but she isn't mean," and the feeling that hard times need not be prolonged into the good.

Learn as much as possible of the pupils' home life, and come in touch with the parents.

"Finally, whatsoever things are true, pure, lovely, and of good report, think on these things" and consider how you can get the children interested therein, so that "whatsoever thou doest shall prosper."

HOW TO ASSIGN A LESSON

SUPERINTENDENT L. M. McCARTNEY, Henderson, Ky.

Every thoughtful teacher has been perplexed to know just how to assign the lesson in such a manner as to guide the pupils in their preparation, stimulate interest and research in the most helpful lines and train the children to avoid the frightful waste of time so often seen in school life. The teacher who is able to assign lessons in such a way as to accomplish this end, to aid the children in knowing how to study without doing their work for them, is giving them full value for the time spent in her classes. The special study in the teachers' meetings in Henderson, Ky., this year is along these lines. Below is found a transcript of the assignment of a sixth-grade lesson in geography. Is not this much better than just to tell the children to "take to the bottom of the first column on the next page?" Read the following assignment and imagine yourself a child in school again:

Geography—Rocky Layers of the Land

Grade 6, Center Street School, Laura Riley, Teacher.

Most of you remember that we spoke of the rocky layers of the land when we studied upheaval of mountains and also when we had formation of springs. Turn back to pages 9 and 10 and see pictures of rock layers. (Put the figures 9 and 10 by the subject to remind you.)

You will find from study of this lesson that rocks were not always in existence and it will be interesting to learn how the rocks and minerals you have seen were formed. From the top of the page you see that this lesson is a subdivision of the great subject we have been studying for a month. I shall ask you why this lesson is given under this heading.

In the first paragraph underscore "atmospheric agents" and put a figure 9 by it. Unless you are certain what the author means by this expression turn back to page

9 and read paragraph on erosion. In the margin by the fine print write the word "subject" and be able to tell what the paragraph is about.

Underscore the two new words "ooze" and "fossil" and form a definition for each.

The first sentence in the third paragraph should be underscored or inclosed in parentheses as the most important sentence in the lesson. What does it tell you? From the rest of this paragraph and the fine print following make a list of rocks, and after each rock write the name of the material of which it is composed. Write the words "list of rocks and materials" in space under fine print.

Bring in specimens of rock and be able to name them and tell of what they are composed. Perhaps you have a rock containing a fossil.

In paragraph "Peat and Coal" you will find three new words. Underscore them. Write the word "stages" in margin and be able to tell different stages in formation of coal. You have always seen coal but have probably never thought how or of what it is made. In the fine print you will learn the two different kinds of coal and what causes the difference. Which kind do we use mostly? Make a note in margin to remind you of two last points.

In last paragraph two brief statements are made. Probably you can add to each from something you have read or have been told about petroleum and natural gas.

A LESSON ON THE CALENDAR

At this time of the year attention is turned as at no other to the calendar, which contains something of interest for pupils of all grades. The advanced can look up its history from the time of Julius Caesar, who did much to remedy its existing discrepancy.

An exact year, which is the time required for the earth to travel once around the sun, is 365 days, 5 hours, 48 minutes, and 46.05 seconds. As only whole days can be counted in measuring the calendar year, the difference between that and the real or solar year would constantly increase. To remedy this difference and to secure uniformity the great Caesar decreed (46 B. C.) that the year should consist of 365 days, disregarding the fraction for three successive years and making it up by adding an entire day to every fourth year, now called the intercalary day; and the year to which it is added is the bissextile or leap year.

This Julian calendar, as it was called in honor of its originator, continued in force for more than sixteen centuries, tho it was not exact. Each of its years averaged 11 minutes and 13.95 seconds more than the true solar year, which in the course of the centuries amounted to nearly ten days. To correct this error Pope Gregory XIII. decreed that 10 entire days should be dropped from the calendar and that the day following October 3, 1582, should be the 14th of October. This restored the vernal equinox to March 21, the date on which it occurred during the famous council of Nice, A. D. 325. To prevent the recurrence of similar errors Gregory also established this rule of intercalation: every year the number of which is exactly divisible by 4 is a leap year except the centesimal years, which are leap years only when divisible by 400.

Most Catholic countries adopted this Gregorian calendar soon after it was established; tho Russia, Greece, Roumania, and a few other countries which adhere to the Eastern or Greek church, still reckon time by the Julian calendar, so their dates were twelve days behind ours during the 19th century, and will get to be 13 days behind during the present century.

Great Britain continued to use the Julian calendar till 1752, which by that time was 11 days behind the Gregorian. Then the British parliament brought English-speaking people up to date by decreeing that 11 days should be dropped from the calendar, and that the day after September 2, 1752, should be called the 14th of the

month; hence George Washington, who was born a British subject, February 11, 1732, found his birthday coming on the 22nd of that month.

Pupils will be interested in watching the calendar to see how the days grow longer. From the first of January they will find the afternoons growing a minute longer each day except three in January. On one of these the afternoon remains the same length as its predecessor and two are two minutes longer. During the first twelve days of January the mornings remain the same length, as do the next three. The sun seems to be as reluctant about getting up earlier in the morning as we are, and it is not until a month after Christmas that he gets up a minute earlier each day.

Get a good calendar and see how many interesting things you can find in it you may never have noticed before. One of the best for school purposes is issued by the American Book Co. It can be had for the asking, tho the courteous will not neglect enclosing stamps with their request for a publication so packed with information of such historic, geographic, civic and educational value, and containing so much every teacher needs to know that, once used, the users generally want it for the rest of their teaching life, and many become so addicted to it they continue to beg for it long after their teaching days are over.

BEGINNING THE DAY'S WORK

A small but helpful volume published by A. S. Barnes & Co., New York, indicates its contents in its apt title, "Little talks on School Management." Its author, R. N. Saunders, writes with conversational charm and evidently speaks with the authority of experience. Among other good things he says this about getting to work:

"After the opening exercises there are two ways of getting to work: one a careless, noisy preparation, hunting up books, sharpening pencils, doing the various things that should have been done before school and that keeps the room in an uproar for five to fifteen minutes; the other, the quiet, orderly taking up of the implements at hand for use in the tasks of the session. For this latter we must strive. Demand that everything be ready, desks in order, books arranged, pencils sharpened, thirst assuaged—everything in readiness to begin the work of the session, so there is nothing under the sun left to do after the opening exercises but to go to work.

"Perfection in any condition will ever remain an ideal, yet it is worthy of a persistent attempt to attain. There will always be the pupil who dislikes school and is tardy; there will ever be the one who persistently spends much time inventing excuses for breaking in on the regular order; but by witchcraft (I doubt the value of switchcraft at any time) you may get these discordant elements harmonized—inspired with your own zeal for the general good and so make of them actual aids instead of hinderances in your plan for good order."

A SPELLING RULE

On account of the irregularities of English spelling it is difficult to lay down many practical rules, because some of them have so many exceptions as almost to make the exceptions exceed the cases under the rule. In his helpful little work on orthography F. V. Irish states nine special rules of which the following is one of the most usable because of its few exceptions:

"Monosyllables and words accented on the last syllable, ending with a single consonant preceded by a single vowel, double the final letter on receiving a suffix beginning with a vowel, with the exception of x which is never doubled."

To make this rule really usable, all its conditions should be noted. By studying them the rule becomes fixed in the mind. A practical way to do this is to select such a list of words as is best suited to the pupils' needs and place it on the blackboard or, better still, on a sheet of manila paper, so it can be used as often as necessary

without rewriting or consuming needed space upon the blackboard. Then call upon pupils to recite from such a list:

commit+ee	rebel+ious	prefer+ing
begin+er	brag+art	remit+ance
transmit+ed	unfit+ed	confer+ing
admit+ing	stir+ing	acquit+ed

in this manner:

Commit is not a monosyllable but it is accented on the last syllable and ends in the single consonant t preceded by the single vowel i; therefore, on adding the suffix "ee" beginning with a vowel, the final consonant t is doubled and the word is spelled committee. Brag is a monosyllable ending in the single consonant g preceded by the single vowel a, therefore, in adding the suffix art beginning with the vowel a, the final consonant g is doubled and the word is spelled braggart. In the last word in the list, notice that when u immediately follows q it is a consonant. The pupil can then work out the rule as in the case of the others.

Properly taught this is no dry rote-exercise, but puts live interest into the spelling drill, and pleases the pupils to note how well it works out. They are gratified to find some other way than sheer verbal memory for each separate word and to find a large class of words spelled out by that one brief rule. When this is used for the introductory rule, pupils generally find so much of interest watching its workings, that they eagerly ask for others; and, for the first time in their rather dreary spelling experience, hail this help with appreciation.

MAKE YOURSELF USELESS

While much is said about the simple life, the strenuous life, the efficient life and the useful one, and teachers generally are straining every nerve and sometimes making nervous wrecks of themselves trying to live the latter, it is highly necessary that they shall not overlook the main fact that their ability to do so depends largely on their persistent effort to make themselves useless to their pupils; to do as little as possible themselves in the effort to get as much as possible and the best possible done by the pupils.

Philip II., king of Macedon, had grasped a great secret of pedagogical success, when he took his son Alexander to Aristotle to be made great, with this explicit command to that famous teacher: "Make yourself useless to him."

All school work should be done with direct reference to making the pupils self-dependent workers doing their own work and learning thereby to do their own thinking, their own investigating, their own study.

One of the greatest dangers of our modern school system is the increasing amount of work done by the teachers when resulting in a correspondingly decreasing amount of work by pupils. Hence, make yourself useless to make the pupils useful, helpful first to themselves and, because of that ability, then to others.

THE RECITATION

In questioning a class, put the question to the class as a class, then call upon some pupil to answer. Glance your eye along the class and call upon the inattentive pupil to answer.

While a pupil is reciting, he should not be disturbed or corrected by other members of the class. The corrections should be made after he has completed his recitation. The reciting pupil should be given a chance to correct his mistakes in the class. Direct questions by the teacher will give him an opportunity to correct his language and other mistakes.

Each pupil of a class should be called upon as often as possible in every recitation. The teacher should see that every pupil in the class is held responsible for some part of the class task—that each one makes a success or a failure in his recitation. Each pupil should be compelled to exhibit his work in some manner.—"Pedagogical Pebbles."

BLACKBOARD DRAWING FOR JANUARY

MISS MARGARET PUMPHREY, OAK PARK, ILL.

January-

These winter nights, against my window pane,
Nature with busy pencil draws designs
Of ferns and blossoms and fine spray of pines,
Oak leaf and acorn and fantastic vines
Which she will make when summer comes again,
Quaint arabesques on argent flat and cold
Like curious Chinese etchings.

T.B. Aldrich.



**OUTLINE FOR THE STUDY OF
"THE PRINCESS" BY TENNYSON.**
By Sister M. Pauline, Convent of Mercy, Knoxville, Tenn.

"A Gothic ruin and a Grecian house,
A talk of college and of ladies' rights,
A feudal knight in silken masquerade,
This were a **medley**."

This extravagant hyperbole of the refined and gentle Tennyson has elicited a **medley** of criticisms. It has been called a "splendid failure;" "most exquisite poem in the language;" "unequalled since the time of Milton;" "a wasted splendor of words on too flimsy a substance." In fact, its critics have made it the most read of the poet's works. Some praise it as the most fascinating of his productions; others say 'tis scarce worthy of its author's pen. The poem is in seven parts—"Seven and yet one like shadows in a dream"—its central thought, the poet's views on woman and her sphere. It is a contest between knowledge and love. The heart steeled by the "isms" and "ologies" of higher education—finally softens under the genial warmth of love—the marble is melted into wax. A thoroughly up to date poem, full of modern "words and notions." A nineteenth century spirit is in it, from the prologue to the closing stanza. The prologue strikes the keynote of the whole—a princess, grand—epic homicidal—a prince to win her; and

"From time to time some ballad or a song,
To give us breathing space."

The style is almost gorgeous—"So bedecked, ornate, and gay." However, its chief beauty lies in its incomparable lyrics—perfect gems of song. These alone will send "The Princess" sounding down through the ages. They are sharply antithetical to the theories of The Princess, for they ever sound the note of harmonious family love. Best known are "Sweet and Low," "The Bugle Song," "Tears, Idle Tears," "The Swallow's Message," "The Serenade," "A Small Sweet Idyl." The last two are especially rich in word painting. The closing lines of "A Small Sweet Idyl" are sweetly musical:

"Myriads of rivulets hurrying thro' the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees."

The last part is a masterly dissertation on the ideal woman:

"Not learned, save in gracious household ways,
Not perfect, nay, but full of tender wants—
No angel, but a dearer being all dipt
In angel instincts breathing paradise."

The Prologue.

"The festival at Vivian Place." Sir Walter's Vivian, "All a summer's day. Gave his broad lawns until the set of sun, Up to his people." The house. "Greek set with busts; the hall full of "flowers of all heavens;" the carved pavement; the curious table on which were jumbled every clime and age;"

"And higher on the walls,
Betwixt the monstrous horns of elk and deer,
His own forefather's arms and armour hung."

Scene on the lawn; "Strange was the sight to me, For all the sloping pasture murmur'd sown, With happy faces and with holiday." The amusements, the mimic fountain, the cannon, the telescope, the little clock-work steamer that shook the lilies; the fairy parachute; the telegraph which "flashed a saucy message;" "Thus, sport went hand in hand with science." Listen to the laughter, the shouts, the clamor, the "twanging of the violin," while

"The broad ambrosial aisles of lofty lime—
Made noise with bees and breeze from end to end."

"Strange was the sight,
And smacking the time."

The Abbey—"High-arched and ivy claspt, Of finest Gothic, "lighter than a fire." The maiden Aunt Lillia—"Half child, half woman;" the conversation; the request for a story; the plan; the medley in the poet's words—

So I began,

And the rest follow'd; and the women sang,
Between the rougher voices of the men,
Like linnets in the pauses of the wind—
And here I give the story and the songs,"

Part I.

The Prince, "amorous, dreamy, fair in face;"—legend of his house, "None of our blood should know—The shadow from the substance;" the mother; the father; the betrothal; the gifts; the Princess; answer; the friends of the Prince—Cyril "a gentleman of broken means;" Florian, his other heart, almost his half-self;" the father's wrath; the proposed visit; the king's answer—"No! you shall not, we ourself will crush her pretty maiden fancies dead in iron gauntlets."

The setting out "Cat-footed thro' the town and half in dread—King Gama "crack'd and small his voice, Bland in smile"—A little, dry old man—Not like a king." His information about the Princess Ida; her theory—"Knowledge is all in all; Women were an equal to the man." The journey; the host; the disguise; the college by night; the buxom hostess; the questions; the note—"Three ladies of the Northern Empire pray, Your Highness would enroll them with your own, As Lady Psyche's pupils."

For Class Talk.

Knighthood, Gothic and Grecian architecture. Nymphs. Pallas, Cupid, Venus, Muses. For explanation:—Laborious orient ivory sphere in sphere. Broad ambrosial aisles. Honeying at the whisper of a lord. Veneer'd with sanctimonious theory. Hard grain'd Muses of the cube and square. Moulder'd in a sinecure. Myself too had weird seizures. He held his sceptre-like a pendant's wand. I grate on rusty hinges here. Garrulous ease and oily courtesies. A long, low sibilation. Summer of the wine in all his veins.

Explain Figures.

A rosebud set with little willful thorns. With proudes for procters, etc. Sweet thoughts would swarm as bees about their Queen? Green gleam of dewy tassel'd trees. Ere the silver sickle of that month. Clocks and chimes like silver hammers. A full sea glazed with muffle moonlight swell.

Part II. The Morning; the court; "Compact of lucid marbles" boss'd with length of classic freeze"; the Princess Ida—"All beauty compass'd in a female form; the welcome; the rules;—"Not for three years to correspond with home; Not for three years to cross the liberties—Not for three years to speak with any man." And many more." Lady Psyche—her class; the recognition; Florian and Psyche. Melissa; the dinner; the chapel.

For Talk—The Graces—Cornelia—Cupid and Psyche—The Amazons—Mohomet. Lucius Junius Brutus—King Solomon and the Queen of Sheba.

For explanation: Compact of lucid marbles. This barren verbiage, this tinsel clink of compliment. A fluid haze of light. She fulminated out her scorn. Disyoke their necks from custom. Tacks and slacken'd sail flags. Gaunt old baron with his beetle brow. A thousand hearts lie fallow. No sorcerer's malison. Soul of mincing mimicry.

Figures. For explanation. Of twenty summers. The rotten pales of prejudice. Wind of prophecy. The science and secrets of the mind. Glean your scattered sapience. The Lucius Junius Brutus of my kind. The Danaid of a leaky vase. For Solomon may come to Sheba yet. The stretch'd forefinger of all Time. A long melodious thunder to the sound of solemn psalms and silver litanies.

Part III. Melissa's warning—"O fly while yet you may, My mother knows" the conversation between Lady Blanche and Cyril—; the message from the Head; the feud 'twixt Lady Blanche and Psyche; the trip to take the dip of certain strata to the North—Hammering and chattering stony names of shale and hornblende, rag and trap and tuff—Anygdalaid and trachyte"—The Princess's theory "To lift the woman's fallen divinity upon an even pedestal with man"—her wish to see the "sandy footprint harden into stone."—The fountain's shattering on black rocks—a breadth of thunder; the lunch—the sunset—"All the rosy heights came out above the lawns."

For special study—the conversation between Cyril and Lady Blanche—between the Prince and the Princess Ida as they wound about the cliffs, the coves out and in.

For explanation—"Morn in the white, wake of the morning star, Came furrowing all the orient into gold." The circled Iris of a night of tears. They mounted Ganymedes—To tumble Vulcans on the second morn. Consonant chords that shiver to one note. Hebes are they to hand ambrosia. A Memnon smitten with the morning sun. Thro' solid opposition crabb'd and guarl'd. Waves

of prejudice resmooth to nothing. Dwards of the gynaeum. Holy secrets of this microcosm.

Note the figures many and beautiful; Set your thoughts in rubric. I will melt this marble into wax. As the wind pent in a crevice. We had limed ourselves. Who learns the one Pou Sto.

Doubling a shameless hand with shameful jest,
Encarnalize their spirits

Glanced like a touch of sunshine on the rocks.

For talk. Vulcan, Hera (Juno), "Samian Here—The Singing Memnon—Pindar and fair Corinna's triumph. Pictures. The Festal Morn. Lilia. The College by Night. The Princess. The Chapel. Lady Psyche in Her Lecture Room.

Songs. Now take up the first three songs for study. It may be well to mention that the songs in "The Princess" although not exactly afterthoughts as the poet had it in mind all along to put them between the several parts of the poem, still they did not appear in the first two editions.

"The Little Grave"—As tho' the land at eve we went"—a tiny antithesis to Part I. for the Princess loved to live alone; certain would not wed." The second song, the oft-quoted oft-sung "Sweet and Low"—a light rocking lullaby—"Silver sails all out of the West—Under the silver moon, Sleep, sleep—

The third is the exquisite "Bugle Song"—airy, fantastic—with its sweet musical refrain. It was suggested to Tennyson by hearing the echoes of a bugle on the Lakes of Killarney. Its lesson is the influence of soul upon soul through succeeding generations. "Our echoes roll from soul to soul, And grow forever and forever." One can almost hear sweet ringing bugle notes as they echo and re-echo among the purple hills that sentinel fair Killarney's triple expanse. List:

Blow, bugle, blow, set the wild echoes flying,
Blow, let us hear the purple glens replying

Blow, bugle, answer echoed, dying, dying, dying.

Aids for Study. Quote opening stanza of Prologue.

What is a prologue? Describe the house. Why, "Lovlier than their names?" What are celts?—calumets?—claymere—snow shoes? "Orient ivory sphere in sphere—Meaning? Figure? What is the cursed Malayan crease? Date of Agincourt battle? What two lines give a good explanation of feudalism? Mention the sports and enjoyment in the park. For all the sloping lawn murmured. Figure? A thousand heads—Figure? One reared a font of stone, etc. To what experiments do these lines refer? Echo answered, etc. Figure? A dozen angry models—Broad ambrosial aisles—Meaning? Why smacking of the time? Describe the abbey ruins—Who were on the sword? Describe Lillie—Quote from "Then the maiden Aunt to theory." Veneerd with sancimonious theory—Explain. What is a tilt? A turney? Quote Walter's question of Lillie. Quote her answer. Convention beats them down—Meaning? Figure? Flaunt prudes for procters—Figure? Meaning?

What are Emperor moths? A rosebud, etc.—Figure? The hard-grained Muses, etc. Figure?

What is a sinecure? Pledge you all in vassail. Meaning? Define—chimeras—crotches—solecisms—Warp'd his mouth." Why? Meaning? State plan of story. Who told the "Winter's Tale?" Quote last five lines of "Prologue."

Part I.

Describe the Prince—What was the legend of his house? (Quote answer.) "Myself too had seizures. Explain. Explain lines "seem'd to dream." What is court—Galen? Contrast the king and queen in character—He held his sceptre like, etc. Explain. Life was yet in bud



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and blade. Figure? What is the meaning of proxy-wedded? Define puissance—poised—catalepsy.

Sweet thoughts would swarm as bees about their queen—Figure? What did the king do when the day drew nigh when the Prince should wed? What present did the ambassadors bring back? Labor of the loom—Meaning? Figure? What was the answer. (Quote.)

Who were the two friends of the Prince? Quote—lines describing both. Describe the king's wrath at the answer—Cook'd his spleen—Figure? Define warp—“Snow'd it down—Figure? Quote request of the Prince. Why did Florian wish to accompany the Prince? Cyril? “I grate on rusty hinges here—Meaning? Figure? Quote king's answer—What did Prince do when the council was broken up? Quote the words of the Voice.

Green gleam—Figure? What was the silver sickle? Figure? Golden shield—what?—Figure? How did the Prince and his friends steal forth? Why cat-footed? What was the mother-city? (Metropolis.) Define bastion'd frontier—tilth—grange—bosk—Describe Gama—Who was he? How did he treat the Prince? What did the Prince do on the fourth day? Quote Gama's answer to “heart.” Give in your own words the rest of his speech—.

Long summers back—Figure? Quote lines which tell the principal theory of the Princess Ida. Harp'd on this—Explain. Define paragon—Naked nothing—Explain—Meaning of garrulous ease and oily courtesies—Where did the Prince then go? That look'd a cross a land of hope—Figure? What is a rustic town? What is a hostel? Meaning of a long-low sibilation? (A prolonged emphatic—Whew! As his brow began to mellow—Meaning? Summer of the wine in all his veins—Figure? Meaning? What answer made “mine host?” What is a Nymph? Goddess? Gear? Guerdon? Copse? What is meaning “A thought flash'd thro' me,” etc. Holp—means what? Describe the college by night. What ruse did they play to gain admittance? Silver hammers falling on silver anvils. Figure? Why her song? Tell the myth of Pallas. How were they received? Explain “and sail'd full blown”—Questions asked? Quote the contents of note sent to Lady Psyche. Describe the seal. Quote last five lines of Part I.

Quote “The Little Grave.”

Part II.

Describe the ‘Academic silks’—the porch—“Compact of lucid marbles—Explain. What is a ‘classic freeze?’ Who

were the Muses? Graces? Give the description of the Princess Ida—in the poet's words. Quote her welcoming words. What did Cyril say of the Prince? Her reply? Meaning of barren verbiage? “Your fortunes, justlier balanced—scale with scale?” Effect upon the strangers? Why? (Mention the statutes.) “Ye are greenwood; see ye warp not—Figure? Meaning? Who were the Sabines? Carian Artemisia? Rhodope?—Cornelia? Palmire? Aurelian? Agrippina? Quote the exhortation from “O lift your natures up” to—“noble”. Describe Psyche—“Twenty summers”—Figure? Give the nebular hypothesis—in the poet's words—Raw from the prime—Explain. Meaning of legendary Amazon? Appraised the Lycian custom?—She fulminated out her scorn?—What was the Salic law? (Women were excluded from the throne). Meaning of “rotten pales of prejudice”? Figure? What—Kaffir? Hottentot? Malay?—Who? Homer?—Plato?—Verulam? Elizabeth? Joan? Sappho? Meaning of ‘wind of prophecy’? Figure? Quote last three lines of her lecture—What did she do when it was ended? What did Psyche say when she recognized her brother? Quote the inscription on the gate—How did Florian answer her? What do we learn about the Princess from Lady Psyche's next words? Quote the epitaph which Florian told to put above his bones”. How did the Prince disclose himself? How did he regard the inscription? “Clapper clapping in a garth”—Explain. Meaning of ‘vestal limit—thunderbolt hangs silent’? How did Florian question his sister? Quote Cyril's words. What questions did the Prince ask? How did she answer them? What conditions did she propose to them? How did they act after they had promised to flee? What did she say to Florian then? In what way did they spend the afternoon? How was their ‘sweet household talk’ interrupted? Describe Melissa. Who was she? How did Lady Psyche greet her? Quote Melissa's answer. Quote Lady Psyche's reply—Dandid of a leaky vase—Figure? Explain—Mention some of the hard things Sheba asked of Solomon. Lady Psyche's warning? How did the conference close? How did they spend the day? Why ‘violet-hooded Doctors’—Define ode—epic—chronicle—malison—Who was the ‘long limb'd lad that had a Psyche too?’ Explain—But thou, modulate me, etc. Liquid treble of that bassoon—Meaning? Describe Lady Blanche—How did they while away the afternoon?

Muffled like the Fates—Explain? Describe the chapel scene.

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The Associations law came and drove out the sisters, but at least the wanderers have found a resting place in England, free from political persecution, and they found it, curiously to say, through assistance of her to whom years before they had generously accorded rest and quiet.

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MANY FILIPINO STUDENTS.

Probably the most unique remarkable social function yet given under the auspices of the Catholic Students' Association of the University of Wisconsin was the entertainment of the Catholic foreign students at the club-house in Madison, Friday evening, December 27. While the great majority of the university students were spending the holidays at their respective homes, nevertheless, the Catholic students who have come from foreign countries to attend the university of necessity, remained in Madison. The gathering on Friday evening was noteworthy in many respects. All of the foreign students present were of Spanish descent, spoke the Spanish language, and are acquiring rapidly a mastery of the English tongue.

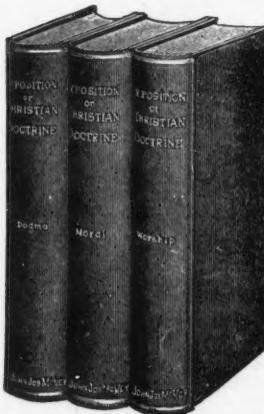
It will be remembered that the government of the United States includes in its Philippine policy the education of young Filipinos at state universities. The manifest purpose is, of course, not alone the scholastic training, but also the inculcation of American ideas and ideals in a social, political and commercial way by means of actual contact with the people and residence in their midst. The government defrays all the expenses of transportation and living while these young men are attending college. In 1904, Mr. Valerio Jahrling, of Manila, P. I., entered the state university as the first government student at Wisconsin. The next year, five more Filipinos came, and from that date the number has been constantly increasing until now there are in all, sixteen Filipinos pursuing various branches at the university. Of these, seven are acquiring their education at their own expense and receive no aid from the government. Of the total number, ten are studying engineering, five agriculture, and one pharmacy. Some of these students have had their academic training in the high schools of California and Illinois.

BOGUS NUNS ARRESTED.

Two women who wore the garb of nuns and said they belonged to a French order were locked up in the West Sixty-eighth street station, New York, a few evenings ago, charged with obtaining money under false pretences, mendicancy and disorderly conduct. One woman said she was Marie Germane and the other gave her name as Sister Annie. They said they lived at 310 East Twenty-ninth street. There is no French order at that address.

Complaint against the women was made by two members of the Order of Little Sisters of the Poor, who found the women selling scapulars and claiming that they were exiled French nuns. It was found that they cannot speak French at all.

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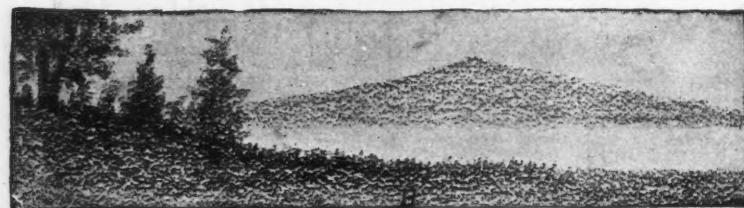


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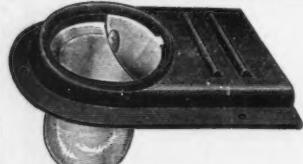
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The Lamp, the New York "Anglo-Roman monthly," as it describes itself, appeals in its December issue for a Christmas gift of Peter's pence to send

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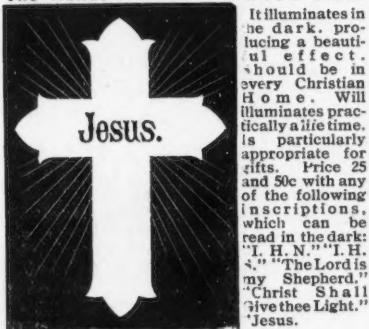
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to the Pope in honor of his sacred jubilee. Some of the clergy of the Anglo-Roman cult have been subscribing Peters pence since 1903, when the movement was started by Rev. Arthur Lloyd of Japan. This, says The Standard and Times, is a very remarkable "sign of the times." It is a particular one, too, as it reveals the intensity of the yearning for a return of the strayed sheep to the fold from whence they were separated by unnatural hands. It may well be the Christmas prayer of those within the fold that the conditions which may render possible the fulfillment of that burning desire shall soon be realized.

The consecration of Msgr. Thomas Kennedy, rector of the North American College, recently nominated Bishop of Indianapolis, took place on Dec. 29, in the church attached to the college. The ceremony was performed by Cardinal Gotti. Msgr. Kennedy, who is a native of Philadelphia, has been rector of the North American College (the most flourishing and best attended of any of the foreign colleges in Rome) for five years, succeeding in that office the present Archbishop of Boston, Msgr. O'Connell.

The Monitor, of Newark, N. J., announces positively—on what authority is not stated—that Rev. Dr. Edward J. Hanna, professor of dogmatic theology at St. Bernard's seminary, Rochester, N. Y., has been appointed coadjutor-archbishop of San Francisco. It is generally known that Archbishop Riordan desired Dr. Hanna's appointment and that his present visit to Rome was in connection with it.

The Italian Council of State has decided against the proposed abolition of religious instruction in the schools, as contrary to law. The question now will be brought before the Parliament. The decision of the council is likely to inflame the anti-clericals, who are bent on the abolition of religious instruction.

The excavations for the new Jesuit College in Brooklyn are completed, and work on the concrete foundations is going on. It is expected that the buildings for the Grammar department and high school will be ready for occupancy in September.

It is reported from Namur, Belgium, that Mother Aimee de Jesu, head of the Order of the Sisters of Notre Dame, is dead. The venerable superioress was eighty years of age and had been mother general twenty years.

The ceremony of conferring the pallium on Archbishop O'Connell of Boston was performed in Rome on Friday, Dec. 20, by Cardinal Francesco Segna. The archbishop was represented by Msgr. Tampieri.

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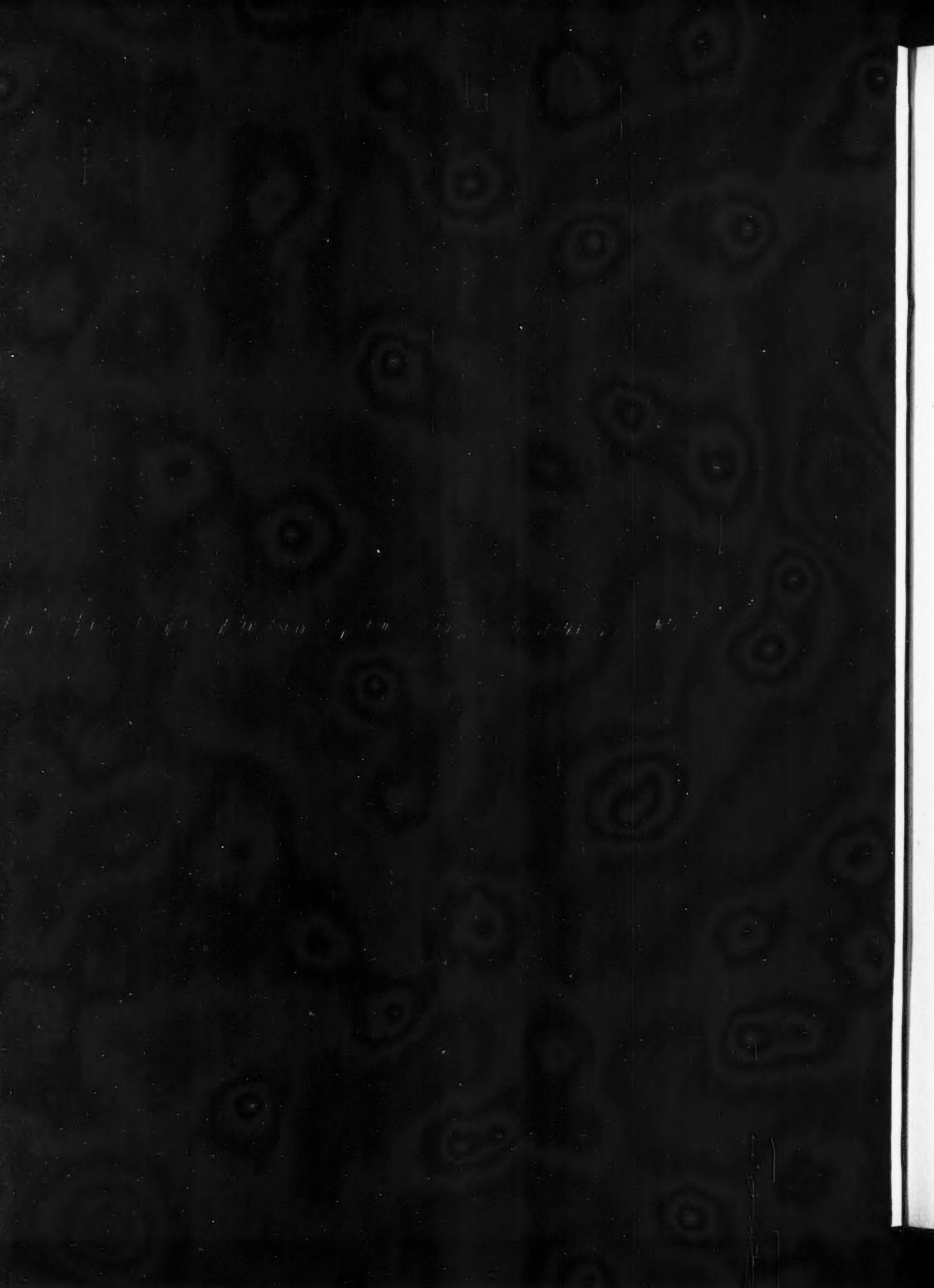
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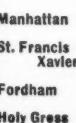
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